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Church Music

VOL. II

NOVEMBER, 1906

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Manual of Church Music

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With Preface by the REV. DR. H. T. HENRY, Professor of Gregorian Chant in Overbrook Seminary; and Introduction by HIS EXCELLENCY, THE APOSTOLIC DELEGATE TO THE UNITED STATES.

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BY WAY OF INTRODUCTION.

WE notice with pleasure the editorial in the November issue of the *Ecclesiastical Review* giving so kindly a welcome to the new management of CHURCH MUSIC. We hope to realize all the good wishes of our friends, and more. We hope in particular to disappoint those who may look for anything like bad humor or rancor in our pages. We desire to promote the interests of the Church after the manner of true Churchmen, thus following in the footsteps of our distinguished predecessors in the City of Brotherly Love; so that the Dolphin may not have to regret having entrusted its offspring to a Fischer.

We here reproduce the text of the editorial in question:

OUR "CHURCH MUSIC" MAGAZINE.

The new quarterly magazine, *Church Music*, which we organized to promote the introduction into our liturgical services of that becoming and devotional style of music the Sovereign Pontiff so strongly insisted upon in his famous *Motu proprio*, has completed its first volume (December, 1905; March, June and September, 1906).

This volume contains 576 pages (besides 32 pages of Music Supplements) of the very best of Church music literature, combining theory with practical illustration, by the foremost authorities, including the Solesmes school, in England, America, France, Italy and Germany. Any one at all interested in the subject of Catholic liturgy who looks over the complete table of contents of this volume will be convinced that it covers every phase of the question of Church-music reform, and that its first appeal has been not only dignified in the best sense of the word, but also all-sided.

If, despite this fact, not everybody has found everything he wanted in its pages, the reason is probably to be sought in the very nature of the needs we were called upon to supply. In the first place, the educated and intelligent musician had to be addressed, since he must perforce lead in the new departure. The teachers, also, of children and the modest country church organist wished to be guided and instructed in certain matters that might fairly be looked for in the primer or manual. The director of the cathedral choir with graded male voices, and the academy or sodality choir-leader looked for matter that would afford them instruction and at the same time attractive repertoires. Again, prejudices were to be met, misconceptions removed, and opposition was to be counteracted. The writers had to present the science and the art of Church music in a style that would uphold the good cause not only against the lamentable apathy and indifference, but also against the specious pleas of those who want the old order of things to continue.

We made our appeal principally to the clergy, in the hope that we might arouse the energies of those with whom necessarily lies the power to carry out—though not without great sacrifice and labor in most cases—the method of reform suggested by those who are in authority and well informed, and who have at heart the true glory of the beautiful spouse of Christ made sad and at times ridiculous by the frivolity of the services in our churches.

In this we succeeded so far as to obtain a subscription list of just 849 persons, mostly priests, interested in the movement. The expenses incurred by the launching of the magazine could not of course be covered by this number; but the deficit of over five thousand

dollars (\$5,000), which we thus incur does not deter us from continuing in the effort, although it has induced us to change the method of our advocacy in behalf of the practical introduction of the *Motu proprio*. There must be found a way of reaching the laity who ought to be interested in this matter, other than that of appealing chiefly to the clergy. Through THE ECCLESIASTICAL REVIEW we shall still continue our plea to our priests. But we have also made arrangements with a firm which is in close contact with the musical world, and can thus directly address the organists and the leaders of choirs.

The Messrs. J. Fischer & Brother, of New York, will now publish the magazine, following out and improving the lines laid down by us from the beginning, and keeping steadily in mind the purpose of the Holy Father as outlined in his *Motu proprio*.

The above mentioned publishers represent an old and well established firm with connections in many parts of the world. The founder of the house in the United States, a devoted Catholic and a practical musician, was one of the original organizers of the Cecilian School of Church music in this country, and the traditions established by him have been so far upheld by his successors as to bring their enterprise into perfect and generous sympathy with the new movement for the complete and perfect reestablishment of the liturgical chant. There is, therefore, every reason to hope that *Church Music* will accomplish its aim more rapidly and more effectually than could have been done otherwise.

To assure the greater efficiency of the magazine, it will be published hereafter bi-monthly, instead of quarterly, and the yearly subscription will be \$1.50, instead of \$2.00. Some of the contents of the next number (15. November), which will be the first of Volume II, are: Suggestions on Organizing Boy Choirs and on their Training, by an Experienced Choirmaster; Practical Hints for organists on the Use of the Ordo, by a Seminary Professor; Letters from Rome on the Vatican Chant Books; continuation of the excellent Gregorian Rhythm Course, by the Very Rev. Dom André Mocquereau. There will also appear regularly biographical sketches of contemporary Catholic composers and of others prominent in the Gregorian movement. A special section of future issues will be devoted to "Religious Oratorios." This department will be opened in the forthcoming number with a most interesting paper on the Franciscan Friar, P. Hartmann (von an der Lahn-Hochbrunn) and his most recent works. Our readers are no doubt aware that Fr. Hartmann, O.F.M., is at this writing in America, directing the performances of some of his oratorios in our large cities. It is claimed that these compositions take rank with those of Sir Edward Elgar, and such critics as Hanslick do not hesitate to place the Friar's "St. Francis" above Tinel's Oratorio of the same name.

The magazine will also contain, as heretofore, articles on the theory and practice of the liturgical song, Music Supplements to suit the several seasons of the ecclesiastical year, and such other matter as will contribute to aid the organist, choirmaster, or teacher. Our priests are invited to continue and increase their interest in the movement so well calculated to strengthen the Church in these days of worldly standards.

THE DOLPHIN PRESS.

GREGORIAN RHYTHM.

(Continued.)

A Theoretical and Practical Course, by
Dom André Mocquereau, O. S. B.,
Prior of Solesmes.

CHAPTER XIV. CHIRONOMY, OR THE GESTURAL INDICATION OF GREGORIAN RHYTHM.

173. Present position of the question. The ancients were not satisfied with having a clear and accurate terminology at their disposal for setting forth the rhythmical movement; they, further, in order to exhibit it to the eye, not only employed movements of the body in dancing, but also gestures. Like ourselves, they made use of the hand or the foot, and these gestures naturally reproduced the rhythmical motions of dancing. The raising of the hand or foot corresponded with the arsis; the lowering of the hand or foot showed the thesis. What could be more natural, for, as Father Nietzsche remarks, "the musical or rhythmical motif is simply an emotional gesture," a definition as true as it is bold.

174. Chironomy, or the indication of rhythm by means of the hand (*χείρ*, hand, *νόμος*, rule), has always been in use. The historical point of view is well set forth by Dom Ambrose Kienle in the *Vierteljahrsschrift für Musikwissenschaft*, Leipzig, Breitkopf & Härtel, 1885, p. 185. There it will be seen that the Gregorian Chant was performed under the direction of a *Primicerius* or *Prior Scholæ*, whose hand showed the movement of the rhythm and melody.

175. In his *Commemoratio Brevis*, Hucbald does not hesitate to advise the choir-master to show the course of the rhythm by means of a stroke of the hand or foot to make children from the earliest age mark the theory and the practice of rhythm.

"This way of conducting a choir," says Dom Kienle, "may perhaps seem to us somewhat strange and contrary to our notions of doing things to-day. But it is nevertheless in strict accord with the natural and spontaneous character of those times, and it is admirably calculated to produce ensemble in the singing. . . . The precentor, who has to set the time for others and train them in plain chant, instinctively has recourse to this means, which is a really intuitive method in music, when he is at a loss for what to say and cannot put his ideas into words. And that is quite natural, for it makes the melody visible, pictorial, perceptible. We might also suppose that this melodic movement, which arises so naturally, could, in spite of its subjective irregularity, be reduced to a definite rule, and be objectively defined, and become a law of the beautiful for mimetic arts. Such must have certainly been the lines traced for tonal movements by the Roman precentor; they must have been fine, graceful, typical and even for evenly-balanced forms, and based upon certain fundamental gestures, while free enough to permit the precentor to mark each musical impulse, which he experienced, by accentuating it to a greater or less degree.

176. The problem is very well stated in these lines. How is it to be solved? Although hitherto various rhythms have only been dealt with very generally, and

although the text and the melody have not yet been reached, yet enough has been said for us to formulate the principles of Gregorian chironomy, and also to enable us to apply them to the different kinds of rhythms which we have so far studied, since they are all Gregorian.

DIFFERENT SORTS OF CHIRONOMY.

177. The primary gestures upon which chironomy is based should clearly avoid everything that has any likeness to fixed time or in any way resembles the rigid and ungraceful motions taught in singing exercise-books. The broad principle must be laid down at the outset that chironomy, like written notation, ought to reproduce with accuracy, not the fixed time, but the rhythmical and melodic flow of the musical period, and never to go astray from it.

Since, however, there are several kinds of rhythmical progression in the analysis of a musical period, which of them ought to be followed? This question leads us to conclude that there are just as many kinds of chironomy as there are sorts of rhythmical analysis.

178 (a) There is first of all the chironomy which marks each individual ictus (see Fig. 110); a most objectionable procedure, for it means hammering.



Fig. 110

179 (b) Then there is the chironomy of the elementary rhythm, in which the hand describes each elementary rhythmical group by a separate rise and fall (see Fig. 111): a choppy, sliced-up, and therefore unsatisfactory method.



Fig. 111

180 (c) Next, there is the chironomy of rhythm analysed into compound beats, in which the hand describes curves linked together with a loop corresponding to each rhythmical ictus (see Fig. 112). This sort of chironomy is an advance upon the preceding: it is both more connected and more fused together, but if it mark each separate ictus too closely, it is too slavish, and cannot freely follow the flight of the melody and the rhythm.

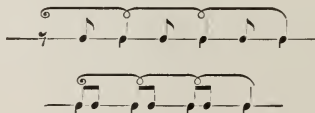
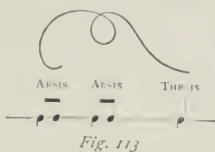


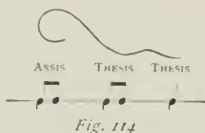
Fig. 112

181 (d) Again there is the chironomy of rhythm analysed into sections, in which the hand, while marking each rhythmical ictus, yet follows all the arsis or thesis movements of each compound beat (see Figs. 113, 114). This manner of procedure is perfectly good and sufficient: for, if it is well carried out, it enables the hand to portray the finest and most delicate shadings of the sacred chants.

1. Two Arsesis, One Thesis.



2. One Arsis, Two Thesis.



182 (e) Lastly, there is the chironomy of the period, which is broad, noble and powerful, and which, in a single rising movement, will comprise an entire antecedent or protasis, and with a long downward sweep of the hand will embrace a whole apodosis. Its very strength and breadth will sometimes prevent its being used, especially where the weakness of the choir demands a help and support which enter more fully into detail.

183. In general, the esthetic value of each of these kinds of chironomy is exactly equivalent to that of the model upon which it is based, or, in other words, to that of the analytical process which it gesturally portrays. Nevertheless, they are all potentially useful, good and artistic, even the first in certain cases which will be detailed elsewhere, always provided that their employment is judiciously regulated. It is for the conductor to choose, amidst this assemblage of forms of varied nuances, the ones which will best meet the end he has definitely in view. He will make use of these different sorts of chironomy by turns, passing from one to the other with ease and skill, according to the needs and the efficiency of his choir, but particularly allowing himself to be guided by the feeling inspired by the sense of the words, melody and rhythm: so that, by his look and gesture, he may impart it to the singers, who, being of one heart and mind with himself, will be able to carry out his wishes with promptitude and fidelity, and reproduce the finer shades of his thought with warmth and skill.

Such conducting is the crowning-point of musical skill. It presupposes a teacher who is highly instructed, and permeated with Gregorian knowledge, and likewise a supple choir, easily controlled by the lightest signs, and formed by long training in the rendering of the liturgical melodies. All choirs have not

come to such a pitch; and therefore simpler and more regular gestures must often suffice, and one of the forms of chironomy should be adopted and retained.

184. In such cases the best thing to do is to choose the chironomy of rhythm analysed into sections in which the hand shows the *élans* and theses of the rhythm of each section. This will be the subject of our studies, and we shall show how to practice it. It may also be associated with the chironomy of linked compound beats (see No. 180. Fig. 112), which is simpler, and which underlies the preceding one. Each of these kinds of chironomy completes the other.

ANALYSIS AND CHARACTER OF THE SIMPLE MOVEMENTS.

185. I. Local Movement. In order to form a right idea of chironomic gestures and of their accordance with the audible movements of melody and rhythm, one must have a proper notion of local and visible movement: and, on the other hand, a clear conception of the latter will only serve to throw light upon the rhythmical movement itself.

186. Movement is the cessation of rest or of immobility; just as rest is the cessation of movement. Next, all movement implies an immediately preceding rest. It is moreover clear that the movement of a body can only be produced by an exterior or spontaneous motive force which sets it in motion.

187. To take an example. A ball is on the ground at rest: but as soon as a blow (*ictus*) from a stick lifts it through the air, it is set in motion; it flies, rises, then deflects and falls; but the same shock, which stays its fall, makes it rebound and leads on to a fresh fall: and thus, from rise to rise, and from fall to fall, the impetus given by the original stroke and by each subsequent *ictus* is gradually exhausted, until, at last, the ball reaches its final resting-place. (See Fig. 115.)

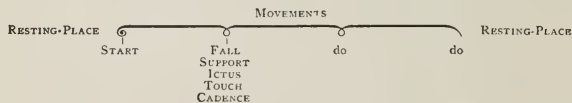


Fig. 115

188. In this sequence of movements let us confine our attention to the first; for it is a capital model for all simple movements, whatever be the nature of the body in motion. Even sound-movement will be formed upon this model.

Three moments or phases are to be noted in this first motion of the ball (see Fig. 116):

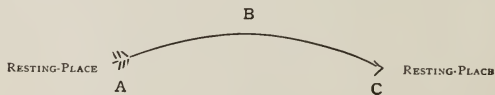


Fig. 116

- a) the starting-point or *élan*;
- b) the flight or trajectory;
- c) the fall or stopping-point.

189. These three moments do not mar the perfect unity of the movement as a whole.

The starting-point (A) forms a part of the movement; for it is the beginning thereof and cannot be distinguished therefrom, being itself both motion and *élan*.

The stopping-point (C) also forms a part of the movement, inasmuch as it is the end or close.

Let us return to the point (A). How was the ball set in motion? It was through the action of an external motive force, by the stroke (ictus) of the stick; in other words, through an impelling motion, which has its starting-point (a) (see Fig. 117) has its trajectory (b), and its stopping-point (c), and this last just at the starting-point of the ball (A); for it is the shock of this ending (c), which gave the impetus required to set the ball in motion. As for the stick, its propulsive force is nothing but the spontaneous will of the striker.



Fig. 117

190. At the starting-point of the ball, it is important to note a two-fold fact:

- i. the end, stopping-point or thetic ictus of the preliminary movement, external to the ball (c);
- ii. the starting-point, arsis, or arsic ictus of the movement of the ball itself (A).

The point (A) (c) which combines the two movements, is, according to the point of view, either the end of the motive movement or the beginning of the movement of the ball itself. The stopping-point of the former is simultaneous with the starting-point of the latter. In other words, the arsis of the ball begins with the thetic ictus which puts it in motion.

191. Thus, at the beginning of the local movement there is fusion or the linking together of two movements. The same fact is to be noted at each fall and bouncing-point where the ball touches. This is exactly the phenomenon of fusion which has already been remarked in speaking of the formation of com-

pound rhythms (see No. 136 and *ff*). This local movement is, moreover, an exact counterpart of the complete vocal movement and of the chironomic gestures of which we have to speak.

192. II. Simple Gestures and their Application to Simple Rhythms.—A simple gesture is a local movement, and must show all its characteristics. For this purpose the following rhythm is admirably adapted.



Fig. 118

a) Arsic binary group.—The binary movement, with which this rhythm begins, like a ball, requires an impelling force to start it. This time the motive power is not a stick, but an order starting from the brain or from the will, and transmitted like lightning to the vocal organs, so as to cause them to utter sounds.

193. This spontaneous preliminary motion, though purely mental, ought to be represented in gesture by a motion anterior to the utterance of sound, and it is shown in the following Figure (119) by a dotted line. This figure really comprises two movements: first, the dotted line, corresponding to the subjective motive movement, and passing on in silence to its stopping-point (c); the second, shown by the black line corresponding with the sounded movement.



Fig. 119

194. The hand should trace these lines with easy grace. It leaves its rest at the point (a) (see Fig. 119), at the beginning of the dotted line, and waves in the direction of (b), passes beyond it and rises to drop once more towards (c), the end of this first quick movement. There, it strikes the ictus or first note of the binary group. This central note is, as is the local movement, the end of the motive motion and the beginning of the sound movement. Then the hand, without stopping, and always following the line as drawn, continues its course, starts at the same time as the voice, attacking the notes of the élan, and describes the curve, falling and finally reaches the thetic ictus, the end of the movement. As the sound of the voice is slightly prolonged on this ictus, the hand accompanies it, somewhat lengthening its fall.

Such is the simple gesture, the primary one to be mastered by the teacher, till he can make it with ease, so that he may be able to impart it to his pupils at the same time as they acquire a knowledge of musical rhythm.

(To be continued.)

TWO NEW BOOKS ON GREGORIAN CHANT AND ITS
ORATORICAL RHYTHM.

THE codices of St. Gall, the oldest and most important we possess, contain signs for rhythm which are added to the neums by the hundreds and thousands; they are the *little stroke* and the letters *t* and *c*. These signs (Romanian signs) are explained by the old authors as being marks of duration: the little stroke and the letter *t* signifying the length of the notes, the letter *c* standing for brevity. As early as the ninth century Notker, who was a monk of St. Gall and almost a contemporary of Romanus, explains the meaning of the letters. Guido of Arezzo (eleventh century) speaks of the little stroke in his *Micrologus*. In the same century Aribio the Scholastic gives us the explanation of both stroke and letters. Passages of the last two authors will be quoted later.

The medieval writers who lived during the brightest period of Gregorian chant speak of notes long and short with a duration *counted off in exact proportion*, of notes which are marked by beats (as was the case in the ancient classical meters). A few of these passages follow: "What is the meaning of singing rhythmically? It means the observance of the *length and the brevity of the tones*. As syllables are divided into long and short, so also is a *distinction to be made between long and short notes*. A *due proportion* between these must be observed so that the melody move on in marked time, as happens in the case of metrical feet."¹ "The melody must accordingly be marked, as though it consisted of metrical feet, therefore one note must be twice as long or twice as short as another or have a wavering (*tremula*) value; in other words, they must be of various duration, and this duration, when it is to be long, is at times marked by a little stroke added to the syllable-note (neum)."² "A due proportion of time-value exists, if in equal neums, e. g., in the proportion of 2 : 4, the duration of the two notes is so much greater as their number is smaller. Thus we frequently find in the older antiphonaries the letters *c*, *t*, *m*, which denote brevity (*celeritatem*), length (*tarditatem*), and medium duration. In former times it was an object of great care not only to the composer but also to the singer to observe this due proportion. This art is now dead and buried long since."³

Quite a number of such testimonies could be cited. Thus the doctrine of equal duration certainly has not the support of the history of Gregorian chant during the period of its most flourishing state; it rests exclusively upon the later centuries at the time of the decadence of this art. It is true, the notation of the codices of this later period no longer indicates the rhythm: it has no marks for the variance of time-value. But if we are to know the real nature of a thing we must not judge it from its degeneracy.

We therefore gladly concede to the author of the *Neue Schule des gregorianischen Choralgesangs* that in the codices of the period of decadence the

¹Hucbald (tenth century). *Musica enchiridis*. See Migne 132, col. 993.

²Guido of Arezzo, *Micrologus*, cap. 15. See Migne, 141, col. 394.

³Aribio the Scholastic. See Gerbert, *Scriptores* II, 227. Migne, 150, col. 1342.

virga (■) is not on principle placed upon accented syllables,⁴ and that it does not denote longer duration than the punctum (■). But it would be wrong on the part of Father Johner to conclude from this, that Gregorian chant has never known a variety in the length of its notes. When, by the way, he thinks (p. 25, c) that the virga—and the same would obtain, of course, in the case of any other sign—cannot signify a longer note, because sufficient means for this purpose are furnished by the *notae repercussae* (pressus, bistropha, etc.), then his argumentation rests on a tottering foundation. Is it out of place to employ two or more signs for the same thing? Is this not actually done in music as well as in other matters? Besides, we shall soon see how matters stand in regard to the *notae repercussae*.

In order to establish his thesis, Father Johner then quotes a passage from Hucbald's *Commemoratio brevis*. A superficial perusal of the words, which are here taken from the context, might, indeed, induce one to believe that they favor his view: "The melody should be rendered with careful uniformity (aequalitate)"—thus the passage reads, "No neum and no tone should here and there be unduly prolonged or shortened." However, the word "uniformity" may refer to the *tempo* of the piece, then the meaning would be: "It is incorrect to sing one note or one group of notes in a slow, another in a fast, tempo," or, as we should express it, "we should keep time." Taken in this sense the sentence contains nothing which would substantiate Father Johner's thesis. Now the passage not only may have this meaning, but it actually has, as the context readily shows: "The chant should be rendered with careful uniformity. . . . If this condition is not fulfilled, disturbance will arise when the choir sings in a body; no member will harmonize with the rest, and the soloist will be unable to render the melody artistically.⁵ A lack of uniformity in the performance should not mar the beauty of the sacred melodies; no single neum or tone should be, here and there, unduly dragged or shortened; on the contrary, *whatever is long, should be equally long, whatever is short, equally short*. . . . *Every chant should be executed in the same tempo (eodem celeritatis tenore) from beginning to end.*" What is now left which could favor Father Johner's argument?

To my surprise, the author quotes further in favor of his theory the example of Hucbald's *Musica enchiriadis*, "Ego sum via," etc., though its utter lack of

⁴In the old neumatic notation also there existed no closer relationship between virga and word-accent; the vertical virga generally expressed a higher note of medium duration, whilst the horizontal virga denoted a lower note.

⁵Must this effect necessarily be produced by singing in notes of exactly proportional length and brevity? Surely not; but that will be the case if you fail to keep time.

⁶To the last words Hucbald (see Migne, 132, col. 1039) immediately adds, "except in the periods (*exceptis distinctionibus*), on which, however, similar care must be bestowed." Rather brief as this remark is, it most probably means: all long notes, etc., must be equally long, except the lengthenings (*morae ultimae vocis*) at the end of the distinctions (periods). These, indeed—as we know from Guido of Arezzo—are not durations measured out exactly; but *ritardandos*. Granting the above interpretation of Hucbald's remark to be correct, we find here the *mora ultimae vocis* explicitly distinguished from the proper rhythmical long notes.

conclusiveness has so often been pointed out. It is that well-known sophism which advances from particular to general statements. Suppose we take a few measures from a modern piece or a popular church hymn, composed in quarter notes only, do we prove thereby that in all our modern music there exist only quarter notes? From this particular case, therefore, no general principle can be inferred. Besides, Hucbald quotes the example, "Ego sum via," in close connection with his passage cited above (p. 12). He was there speaking about *long and short notes which are to be timed like verses*. It appears, therefore, that the long tones of which he speaks in the example in question are not the vague *ritardandos* of the *mora ultimae vocis*, but properly measured long notes which the composer set on the last syllables, according to his own liking. Furthermore in Hucbald's sentence, "*Solae in tribus membris ultimae longae, reliquae breves sunt*" (in these three phrase-members only the last notes are long, the rest are short), the word "*solae*" may refer to the *two last notes* as well as to the last one only; in other words, we are free to suppose that Hucbald speaks here of common long notes and not of the ritardation of the *ultima vox*. There is, therefore, nothing in Hucbald's words out of which capital could be made in favor of the theory of equability. ■

A new argument is deduced by Father Johner (p. 26) from a statement of Franko of Cologne: "By *musica mensurabilis* we understand a melody measured by long and short time-values. It is called *mensurabilis* because in the *musica plana* (i. e., Gregorian chant, as Father Johner explains it) no attention is paid to this measuring." But even supposing that this statement has the meaning which Father Johner ascribes to it, the only logical consequence would be that this opinion was held by the masters of the thirteenth century, in which Franko lived, but in no way that this was the character of Gregorian chant at an earlier period when it was in its most flourishing condition. However, in the same century, the Dominican Jerome de Moravia⁷ explains that the Gregorian chant may be considered in a two-fold aspect:

(a) In as far as it is *independent*, i. e., rendered without discant, or, in other words, not as one of the parts of a polyphonic setting;

(b) *In as far as it is subject to the discant*. In the second case it is the *musica plana* described by Franko in the passage previously mentioned. But what conclusion can be drawn from this fact against the different durations in the Gregorian chant proper and independent?

Father Johner himself (No. 40) evidently perceives in the equality of notes, if consistently adhered to, the danger of "dullness and monotony" threatening his plainchant. Indeed, how could such a music escape the reproach of being "condemned to the rhythm of the drip and the tick-tack"? To avoid this monotony, the author, with the majority of the partisans of oratorism, forms long tones of his own, by means of the *pressus*, *quilisma*, *bistropa*, *tristropa* and the *mora vocis*. And he lavishes praises on these time-values of modern invention. "The *pressus*," he says, "imparts to the melodies (a) *vigorous impulses* and

⁷ *Tractatus de Musica*. See de Coussemaker, *Scriptores de mus. mediæ ævi*, nova series, Vol. I.

points of support; (b) an *agrecable change because of longer time-values*"* (p. 49). "The *quilisma* renders the melody more expressive as it interrupts the uniform movement for a moment, thus creating a suspense which, when resolved, affords life to the melody"* (p. 50). "The interposed lengthening [of the *mora vocis*] checks for an instant the uniformity of the tonal flow. . . . The prolongation effects peace, the accentuation of the following neum, on the other hand, reveals energy. Thus a pleasant change of shade and relief is brought about"* (p. 52).

Does the author not perceive that in these eulogies he furnishes arms against his own system? What is right for the one is fair for the other. If Father Johner's own variations of time-values produce this effect, why should not unequal durations in general produce it? Surely, the fact that they owe their existence to Fr. Dominicus and not to Fr. Guido does not change the nature of the time-values. If, therefore, those of the former do not cause any "disagreeable, often vehement jerks," but admit of a beautiful and flowing movement, why should not the same be the case with those of the latter?"

By the introduction of the numerous and arbitrary long durations the author effects a gaping breach in his system of equability. We could almost rest satisfied with the number of these long tones and with the rhythmic variety they produce but for their arbitrary and mechanical distribution and their non-conformity with the time-values in the old codices.

But with what right are these Solesmian prolongations assumed? None of them—not even that of the *mora ultimæ vocis*, at any rate not as Father Johner⁹ wishes it to be understood—can be justified by reference to the usage prevalent during the early Middle Ages. On the contrary, if brought to this test they must all be rejected, no matter how little the original usage may suit our taste:

1. We do not find in any old writer the statement that long sounds are indicated by *doubling a note*.¹⁰

* Italics mine.

⁹ See Johner, p. 27.

¹⁰ Father Johner, and Dr. Mathias in his rhythmical transcription of the Kyriale, double the notes to which they apply the *mora ultimæ vocis*, i. e., the final notes of the longer and the smaller groups within the phrases as well as at the end. We have, consequently, proportional long notes in the strict sense, i. e., notes twice as long as the rest, ♫ in proportion to ♪; Guido of Arezzo, however, regards the *mora vocis* only as a mark of punctuation (*signum in his divisionibus existit*), just as we separate words, parts and whole sentences in the delivery. Hence, according to him, the *mora vocis* is an *undetermined* sustaining, which may be *very short*, *longer*, or *longest*, according to the part of the melody it terminates, "tenor in syllaba quantuluscumque, amplior in parte, diutissimus in distinctione." It is rather a ritardando than a long time-value rhythmically measurable. "As a horse," he says, "about to finish its course, slackens its speed, so the voice, tired out, as it were, at the end of musical periods, must slacken its pace. In order to make clear this retardation, a space more or less great may be left between the formulas."


¹⁰ Even Dom Pothier, the venerable head of the school of the oratorical rhythm, denies that the strophicus is a long tone. (See Pothier, translation by Kienle, p. 117 seq.)


2. The bistropha, tristropha, etc., were called *notae repercussae*, i. e., notes which were, so to say, struck several times on the same key; hence, their very name shows that they were not one prolonged tone."¹¹

3. In the Guidonian MSS. the strophicus of the neum-codices is often rendered by two notes in the interval of half a tone, a fact which is opposed to the assertion that they were blended into one tone.¹² The same is evidenced by the distribution of syllables in the tropes and sequences, which the medieval masters subsequently put to melismatic melodies previously composed: each of the *notae repercussae*—also the two notes of the pressus—received a syllable of its own. Does not this fact clearly bear out the statement that the *notae repercussae* were considered as several distinct notes?

4. What a rhythmic standstill would result from a strophicus containing five to seven notes—a case which is not very rare—if it were a tone of fivefold or sevenfold length! Hence, we cannot, without stringent proof, assume that such long tones were intended by the composers or were practically executed by the Gregorian masters of the Middle Ages who, in their theoretical treatises, laid so much stress on accurate symmetry and fluent movement. The case is different in polyphonic pieces; for in them one voice may well sustain a note of this length without destroying the onward movement, since this can be kept up by other voices progressing in shorter notes.

5. We have texts of an old Gregorian master of the ninth century which, in case of *notae repercussae*, clearly prescribe two or three separate notes. Aurelian of Reomé speaks in his *Musica disciplina* [Chap. ix] of a *thrice-repeated striking* of the tone (*terna vocis percussione*) on the syllable *sane* in the word

¹¹ For brevity's sake I do not differentiate bistropha (♀♀), tristropha (♀♀♀) and bivioira (//) or, when the notes are to be long (♀♀), trivioira (///) or (♀♀♀). The latter neums, composed of virgas (/) are the *notae repercussae* proper; but the square notation on lines, since the 12th century, no longer discriminates between strophici and *notae repercussae*. As the configuration (♀) of the bistropha, etc., indicates, the latter consists of liquescent short notes (● with an appendix ♀); i. e., short notes with an ornamental small note of inferior pitch added to them; a bistropha, therefore, consists of four notes () and the two principal tones are not and cannot be fused into one single tone.

¹² Father Gietmann, S. J., in *Kirchenmusik. Jahrbuch*, Vol. 19 (1905), p. 100, draws our attention to this fact.—These grace-notes (*notae repercussae*) exist also in the liturgical music of the Orient, and there the repercussed note is preceded by a small and higher pitched note, which is equivalent to our appoggiatura (). "In Gregorian music," says Father Dechevrens, S. J. (*Etudes de Science Musicale*, II, p. 357), "if we compare the manuscripts of the thirteenth and fourteenth centuries showing notations on lines, with the older codices, we find in the latter pretty often two virgas (two repercussed notes) translated in the former with three notes in the form of a torculus (■ ■ ■). The small grace-note between two virgas has here become a full note." The liquescent notes, as we know from the old authors, may, in practice, be treated in the same way.—In all these cases there can be no question of notes fused into one tone; all the notes remain distinct.

sancto. In another statement he expresses himself more clearly still: "Sagax cantor, sagaciter intende, ut sit laus Domino trino integra, duobus in locis, scilicet in decima sexta syllaba, et post in quarta decima, *trinum ad instar manus verberantis* facias celerem ictum."¹³ The praise of the triune God, he teaches, should be unimpaired in two places of a certain Gloria Patri, and that will be accomplished if the singer, *like a striking hand, three times* strikes the tone of the tristrophia on the syllable in question.

These directions are in perfect harmony with the mode of executing such passages in the liturgical melodies of the Oriental Churches. This is evidenced by an Alleluia of the Greek liturgy which L. A. Bourgault-Ducoudray publishes (p. 36) in his *Etude sur la musique ecclésiastique grecque*:



See also the following Alleluia of the Coptic liturgy:



And let us here remember the close relation which existed between the Western and Eastern churches until the eleventh century, and let us not lose sight of the fact that recent studies render the belief of the Oriental origin of our Gregorian system highly probable. As these Eastern nations, in their well-known conservatism, still plow in the same way as they did in the days of Christ, so, too, they have preserved rather intact the modal system of the octoëchos and the original rhythm of proportional long and short notes. In the light of their liturgical music we understand many things in our medieval authors which otherwise remain obscure and doubtful.

As to the meaning of the *quilisma*, Father Johner himself confesses (pp. vii and 49) that even the adherents of his theory are at variance with one another. Of all these long tones, what is finally left us as certain? And if the old writers are taken as authorities, e. g. as regards the prolongation of the *mora ultimæ vocis*, why not as well take them as authorities in regard to long and short notes in general? Furthermore, one might ask: "If the equal duration of notes is put before us as the ideal, and as that system which exclusively claims to offer salvation to art, why, then, all these endeavors continually to disturb this uniformity? And still we can look with a certain satisfaction upon this inconsistency, since it is a sign that equality of notes is secretly felt to be a lack of rhythm, or non-rhythm, and that in spite of all prejudices the feeling for true rhythm and a longing for its charm cannot be repressed altogether.

In order to remedy the want of rhythm a most complex system of accentuation is further called into play. Unfortunately, however, "the rhythm of the drip and tick-tack" still remains monotonous, even though every third or fourth

¹³ Gerbert, I, pp. 56 and 57.

¹⁴ P. L. Badet, S. J., *Missale copticum*, s. 2.

drop and tick be somewhat heavier. I would like to lay before the reader each of the blossoms which bud forth from the theory of rhythm and accentuation as taught in Father Johner's book; but, in order not to lengthen this article unduly, I must confine myself to a few remarks.

Father Johner (p. 40, etc.) lays down the three fundamental laws which we know from Father Birkle's book; here the third is clearly explained as oratorical rhythm. What has been said above of these laws obtains, therefore, here as well, except where Father Birkle adds observations of his own.

Furthermore, I invite every unprejudiced reader to peruse the seventh chapter¹⁵ of Father Johner's book, and then to ask himself sincerely whether he does not agree with the following statement: such a complicated system of rhythm and accentuation, even if otherwise correct, does not fit into the books of Gregorian chant as they are given to us by Rome, and to be used by our ordinary choristers. The singer of the Solesmes School must, indeed, possess an extraordinary memory and a mind extremely keen and ready for decision, if he is able to reel off in a twinkling half a dozen syllogisms whenever he sees one of those multifarious groups of neums; without graphic guidance he must determine here on a binary, there on a ternary, conception of the groups and distribute the accents accordingly; if several notes on one syllable have the same pitch, he must blend the tones now into one long sound, now sing them separately (see p. 48); now he must place the accent of a group on the first note, and again not (see the *salicus*); in case of a *mora vocis*, he must prolong now one, now two notes; in groups he must lengthen now the first note alone, now the first two notes, because else the alternation of accent and non-accent cannot take place somewhere according to some arbitrary rule, and so forth, and so forth! And nothing of all this is graphically represented in the official edition!¹⁶ And despite all these preoccupations of mind, the singer should execute the melody with warmth and expression!

But how many disagreeable accentuations—here in contradiction to the very theory of the all-governing oratoric accent—are the outcome of the new system: *Domine, virgines*, etc. (p. 43); and this but for the purpose of bringing out in relief the conception of rhythmical entities by two or three! Is it not enough that the medieval composers saw fit to tamper with the word-accent, to "sophisticate the same, as they express themselves? Should we, without evident necessity, add new "sophistications" of our own make? Now they reply that the accents on *mi*, *gi*, mentioned above, are the rhythmic, not the word accents. But I ask how is it practically possible to bring out these rhythmical accents without at the same time laying stress on the syllables placed under the notes? But enough dissonances!

¹⁵ This chapter, however, propounds, but the doctrine of the Solesmes school.

¹⁶ The dots which, in Father Johner's book, indicate the prolongation of notes, are mere subjective marks; they do not occur in the Vatican Kyriale. If Rome does not object to the editions containing Father Johner's signs, we are allowed to suppose that the same authorities will not reject editions which might be arranged according to the rhythmic signs of the St. Gall MSS., and which, in chants not offering such signs, might at least follow the latter's spirit.

I take pleasure in concluding with some consonances in regard to the chapter on organ accompaniment. Father Johner's ideas of harmonization agree with those of Dr. Mathias, who is lately often spoken of. It may be difficult to form as yet a positive judgment on every detail; but a great, if not the greatest, part of the propounded views may be said to be correct. The instances of harmonization given are interesting and not without a touch of poetry as regards harmony and tone-color; their effect is at times even dreamy and mysterious. It is true, this conception does not at all agree with the idea which we thus far have had of the expression peculiar to the Gregorian chant; the experiment as such should, nevertheless, be gratefully acknowledged and examined.

The striving after a poetical tone-color and varied dynamics, laudable as it is in itself, sometimes, however, leads the author to prescribe dynamic expression marks that cannot be considered natural and fitting to the text; thus (p. 220) at "gaudent angeli."

After "gaudent" has been sung in a "brilliant" forte, the word "angeli" sounds suddenly forth in a mysterious pianissimo, though there is no reason for this change either in the text or in the melody.

In the passage just spoken of, as well as in several others—and let this again be mentioned with praise—the author makes use very efficaciously of sustained bass notes or organ points. To this innovation in Gregorian accompaniment is added a freer treatment of dissonances. Until now it was generally held that the strict style ought to be scrupulously observed especially in the accompaniment of the Gregorian chant. Fr. Johner is of different opinion, and consequently introduces diatonic dissonances in the shape of quite unprepared changing-notes; and this, in my opinion, he often does with decided success. The peculiar melismatic windings of the traditional chant scarcely accommodate themselves to a stricter harmony without causing stiffness; they involve, as it were, a new harmonic situation. It would be interesting, indeed, if just through Gregorian chant, by the way of daring devices in its accompaniment, liberation would come to Church music from many a prejudice that we have dragged along for centuries in theory as well as in practice, and which has contributed so much to the detriment and rigidity of our liturgical compositions.

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Note.—In the first part of this article (CHURCH MUSIC, Vol. I, p. 465, 13th line from the bottom) read: "are placed *after* every second or third count" instead of "on."

HOW TO ORGANIZE AND CONDUCT CHANCEL CHOIRS.

IT is the purpose of this paper to offer some condensed but easily intelligible and practical suggestions, based on personal experience, on these topics: I. *Organization*; II. *Selection of Men*; III. *Selection of Boys*; IV. *Rehearsals*; V. *The Choirmaster*; VI. *The Soprano Voice*; VII. *Attack*; VIII. *The Alto Voice*; IX. *Break through Voice Mutation*.

It is quite unnecessary to argue at any length, by way of preface, on such questions as the desirability and feasibility of Chancel Choirs. The simple fact is that they are becoming more and more an inevitable need, in view of the gradual elimination of women's voices from our choirs in parish after parish, diocese after diocese; and however slow this process of elimination may be, whether through ignorance of how to supply the places of the women efficiently, or through a general *vis inertiae*, the ultimate outcome is apparent to any musician who studies the situation with any degree of care. An immediate solution of the problem is, of course, a male adult choir; but this solution, while comparatively simple, is not at all satisfactory; for, first of all, first and second tenor voices are not plentiful; secondly, the sameness of quality in an adult male choir, and the restricted limits of range, constitute both a fatiguing monotony to the ear of the listener and a great handicap to the invention of the composer; and, thirdly, the amount of liturgically correct and artistically valuable music for such a choir is quite small. We *must* have treble voices, and—women having been eliminated—we *must* have recourse to boys.

In view of this need, it is pleasant to know that the arguments urged against the use of boys' voices proceed from an ignorance of, a) the real capabilities of the boy-voice when properly trained, b) the abundance of material at hand, c) the comparative inexpensiveness of Chancel choirs. This ignorance is quite intelligible; for Catholic musicians, not having confronted heretofore the problem which they now face, had no reason to explore the character and powers of the boy-voice—adult sopranos being most plentiful, pliable, and inexpensive, and the rubrical prohibitions of female singers being utterly unknown to them. These musicians, in turn, became advisers to Diocesan Commissions, or to Bishops or to Pastors, and decried what they did not understand; or, being forced to experiment with boy-voices, did so grudgingly and incompetently, with results that, of course, justified all their previous representations (or misrepresentations).

Without going further into the matter, we may merely state these facts: *1st*, the range of the boy-voice is not limited (as some books and nearly all musicians assume) by D or E (4th line or 4th space of the treble clef), but can be trained to soar almost indefinitely beyond this; *2nd*, the boy-voice, properly trained, is not harsh and forced, but is singularly sweet, attractive and facile; *3rd*, such voices are not "very rare", but very common, and can be recruited from Sunday School classes or from parish schools; *4th*, Chancel Choirs are, if properly managed, much less expensive than the "mixed" choirs they must supplant, while, on the other hand, they automatically solve many of the problems of choir-management which had previously bothered organist, choirmaster, pastor, curate, parishioner—the tangles of jealousies; questions of precedence;

unseemly behaviour in the church during, before, and after Divine service; the scandal of universal and perpetual disobedience committed against the rubrics, against the edicts of Popes and of Sacred Congregations, against the obvious proprieties of the Liturgy and the reverence due to the House of God.

The following suggestions, which are intended to be condensed rather than elaborate, and familiar rather than formal, are submitted to the good-will of my fellow choirmasters with the conviction that they will, if carried out with zeal and patience, prove very effective.

ORGANIZATION.

Have confidence, first of all, in your ability as choirmaster, and feel that you are going to make the movement a success. If it has been tried before in your locality, and has failed, console yourself with the thought that it has not been tried under proper auspices. Do not let the memory of some other person's ill-success have any effect upon you, save to spur you on to the achievement of a success all the more brilliant by contrast with such a remembered failure.

Make the announcement through the Pastor, two or three weeks previous to the day you appoint for the meeting; and "talk it up" meanwhile, on all possible occasions, until the news is thoroughly circulated around the parish.

Invite all the men and boys who are willing to serve to meet you at a stated time. Have the boys and men come separately. You might, in the meantime, do a little canvassing among the Sunday School teachers, and find out from them who the prospective choristers (boys between eight and fourteen) might be; and then make a personal visit to their mothers and explain to them what you want their boys to do. This method of securing boys is very effective.

SELECTION OF MEN.

The first meeting of the men should be looked upon as a *preliminary gathering*; and the more you can get to come the better, since their presence will give moral support to the movement.

At this meeting outline your plan and form the men into sides, placing tenors on your right, and the basses on your left, without attempting any weeding-out of voices for the present.

What you want first is the *nucleus* for a choir, which will in time develop into a fine organization. Take all who come, no matter how many, and begin to instruct them; at the same time observe carefully their voices, remembering that you will train them for at least a year (a length of time which any sensible-minded pastor will allow you) before doing actual chancel work. In the meantime, you can *diplomatically* drop those whom you will not use as choristers.

From ten to eighteen men will ordinarily suffice for the choir, and even a less number of good voices will be wholly satisfactory. In a volunteer choir, however, and especially in a new choir, you had better keep a good supply of men with you, as there are always some who, when the novelty wears off, drop out.

In classifying your men into tenor and bass, you must use judgment. A man who can easily sing up to F or G, will make a useful tenor, as church music

rarely goes higher than this. The men who can sing down to A (first space) or even to C (second space), bass clef, and who can go up the scale easily, say about to C (first line above the clef), should be put on the bass side.

When you once assign the men to seats, have them occupy the same ones each time. This may seem a small matter, but it is important, as the men get used to singing next to a certain person, and can do better work.

SELECTION OF BOYS.

Under this heading I shall speak only of the selection of soprano voices, as I shall devote space farther on to what is considered the great "bug-bear" in boy choirs—the alto.

Upon the selection of boys depends, in great measure, the future success of the choir. Place the boys in a circle around the piano, (so that you can see each one) and look them in the face.

First ask them to sing "America," or some other familiar song, in chorus. You can thus judge of the timbre as a whole. Then divide the boys into sides, and have first each side, then each individual boy, sing softly, a sustained tone (see Exercises Nos. 1 and 2) on "ah", and, with same syllable, Exercise No. 3.



If a boy can reach F (5th line) even poorly, he will probably develop into a useful chorister; and some who in an untrained state, cannot sing even that high, will soon be able to do so with proper training.

Begin to train the boys, and as time goes on you can by observing them make your selection of what might be called the senior choir, i. e., boys whom you will use in your regular chancel choir. The rest of the boys, and all new boys who come in thereafter, should be formed into a "preparatory" class (which is *absolutely necessary*, owing to the constant "leak" through voice mutation). The preparatory class should be present at all rehearsals of the "regulars", to observe the methods, and should also be given at least two rehearsals each week separately. This will mean extra work for them; but the incentive will be that as fast as vacancies occur in the regular choir they will be promoted according to the progress they have made. On the other hand, it will keep the regular boys "keyed up", since they will be always cognizant of the fact that other boys are ready and anxious to take their places.

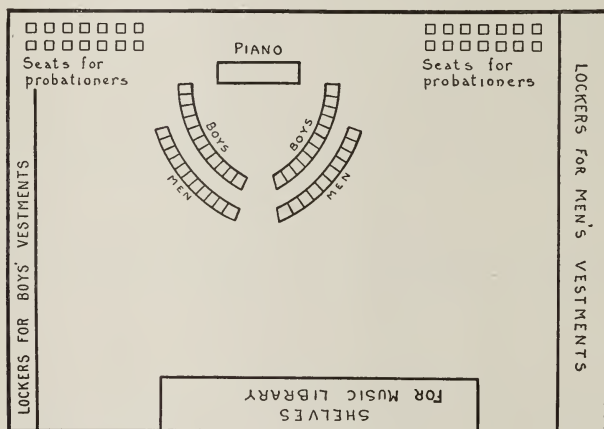
REHEARSALS.

If it is at all possible, have a room set apart strictly as a choir-room, and have it arranged as such. "A carpenter must have tools", if he would do good work.

The choir-room is really a "shop" where the work of building goes on. A choirmaster will often wish to give special instruction to his singers, or to call a special rehearsal at short notice and at an hour suited to their convenience; and it is therefore well to have a room where there will be no conflict between the heads of the various Sodalities who may have appointed a meeting for the same hour.

The training of the voices should be carried on with a piano—either a grand or a square—so that the singers may face the choirmaster. Never use organ accompaniment in training your boys.¹

A good way to arrange your choir-room would be this:



Each chorister should have a number to correspond with the number of the hook upon which his vestments hang; individual numbered lockers, would, of course, be still more satisfactory. It would be well also to have the hymn-books and other books which are in constant use numbered, and to hold each chorister responsible for the condition of those assigned to his use.

Plan your rehearsals ahead and know just what you have to do. In the boys' rehearsals (which should be as frequent as possible, but limited in duration to one hour) you should devote at least twenty minutes to breathing and tone exercise.

¹It is not necessary, even on special occasions, to have any rehearsal in the church. The chancel is a holy place and should not, under any circumstance, be used for rehearsal purposes.

If the choir is properly trained, the singers will not depend on accompaniment; and it is strongly urged that a large portion of the practice be done *a cappella*, since this gives the singers confidence and makes them depend on themselves.

The men of course may be kept longer, but it is well to give them a recess about midway of the rehearsal, and at this time encourage them to relax and "move around." This promotes good fellowship, which is a great factor in volunteer choirs, although not so important in paid organizations.

Be the master yourself, and do not permit suggestions from anyone during rehearsal.²

Impress upon your singers that the smallest detail is to be perfected; for instance, do not permit the slightest carelessness in "attacks" or endings; and bring the choir up to sing the simplest "Amen" and responses with great style and finish. This is what makes a choir satisfactory as a singing body. The best choirs are those which impress people, which produce the most beautiful effects in those smaller parts of the service which so often are gone through with in a slipshod manner. Anything that is worth doing at all is worth doing well.

In the full rehearsal, at which time boys and men should practice together, all the work done during the week in the separate rehearsals should be gathered together and finished. In a new choir it will be absolutely necessary to give special instruction, at least for the first six months, on three distinct branches, in addition to the regular tone and chorus work, namely: 1, Reading and pronunciation of Latin; 2, Ceremonial; 3, Gregorian chanting.

In the first two it would be well to enlist the services of one of the Parish priests once a week. As to chanting from Gregorian notation, the choirmaster should make it his business to obtain clear and concise instruction, and be able to impart it to his choir in a masterly way.

Where it is at all possible, the safest and most satisfactory way to have a sure and regular attendance, both at rehearsal and in church, is to have the boys, at least, paid, even if only a small stipend each month. This makes them businesslike and systematic.³

²If you wish to consult anyone, or if anyone has advice to offer you, have it done *privately* after rehearsal; for, while it is by all means advisable to keep your choir in good humor, "official" or public talking is to be done only by *yourself*.

³A scheme which many churches use is to provide printed tickets reading something like these:

St. Paul's Choir
Service
NOT TRANSFERABLE
15 CENTS

St. Paul's Choir
Rehearsal
NOT TRANSFERABLE
5 CENTS

(Footnote continued on next page.)

THE CHOIR-MASTER.

The choirmaster should remember that he is at all times subject to the direction and command of the Pastor. Some choirmasters get an idea that they are the sole attraction at church services!

Never lose sight of the fact that yourself and your choir are there simply to assist in the music of the devotions, and that whilst music plays a grand part in the service of the church, and perhaps is an attraction which draws many by preference to those church services which provide music, yet on the other hand there are many who hardly know or care whether there is a choir or not.

Choirmasters should, of course, leave no stone unturned to do fine, devotional and artistic work; but they should not let success cause an undue or too obvious self-satisfaction. The true musician does his work as an offering from his inmost soul; and his interpretations of music are inspired of the moment,—controlled as it were by some unseen power or influence. Such a musician, however, is born, not made; his work is a part of him, and he is not always calling attention to it.

In conducting the musical part of the services of the church, lose sight entirely of what the congregation is thinking of your artistic merits, and center your mind on things higher; for the choir is not an aggregation of singers, desirous of interesting an audience of amusement seekers.

The choirmaster should have regular weekly appointments with the Pastor, or with one of the Priests connected with the church, to arrange the program for each succeeding week; but should be absolutely free in his management of the choir, and in the selection of its personnel, within, of course, the limits assigned by the *Motu Proprio*. If, for instance, he should find it necessary to dismiss a

Call the roll promptly at the hour set for rehearsal and *fifteen minutes before* each Sunday service. As each name is called have the librarian (who should be one of the older boys) hand out the tickets. If a chorister is late or absent he forfeits his ticket. The boys should keep the tickets accumulated until the end of each month, and then upon presentation to the choirmaster receive the equivalent in cash. This will be found to be a first class plan, and great "bait" for the small boy.

Pastors often try to keep the boys up to their work for the love of the church and as a matter of duty. It is, however, an unusual type of small boy who at the age of the average chorister can be made to see his duty in as clear a light as a grown man would. Let a circus or a ball game be in town for rehearsal hour, and the boy is quite likely to see his path of duty in that direction. A certain large church, which I have in mind now, boasts of maintaining a strictly volunteer choir of men and boys with a high attendance record. In this case, however, an annual camp in the country is provided each summer, at which the boys spend from two to six weeks, at an expense of \$500 or more; numerous "treats" and theatre-parties are provided for the boys during the winter, and in other ways they are literally "bought," and in a far less legitimate way than spending the same amount (and, indeed, much less) to maintain a pay roll and a systematic choir.

There is a business side to everything,—even to the church itself. The argument against paying the boys is a flimsy one, and those choirs which have been considered *first-class* are invariably paid. Some claim that if the boys are paid they lose sight of the spiritual side. We might say this of the pastors themselves, who receive salaries. The small boy will see the spiritual side just as readily if a small salary comes his way each month.

boy or drop a man from the rolls, his decision should be final and there should be absolutely no appeal granted by the Pastor.⁴

The choirmaster, in addition to being trained in his profession, should have a love for the "small boy", and be in sympathy with him; should take the trouble to get acquainted with him, and see in him (as Mr. Henry Duncan, a celebrated New York choirmaster, remarks) "neither an angel nor a deliberate sinner—just a boy"; should take an interest in his little affairs and in his family; should even cultivate an acquaintance with his parents and occasionally visit them.⁵

⁴Where the pastor leaves the choirmaster in that absolute control of the work which his name implies, you will always find a well disciplined organization, whose members look upon him as their head.

On the other hand, as it is so often the case, if men and boys know that they can go over the choirmaster's head in petty matters, he will at once become a mere figurehead, with no opportunity of showing his individuality; whereas he should by all means be exactly what the name implies, for the position thus becomes a dignified and responsible one. More than one excellent choir has been absolutely ruined through the interference of some person who has taken it upon himself to direct matters which rightly and solely come under the choirmaster's supervision; and the resulting lack of discipline among the boys is unfairly charged to the choirmaster.

This lack of discipline is an inevitable result, for, if boys are made to believe that their choirmaster is but a figurehead, and if those in authority show him scant courtesy, what respect can be looked for from a set of small boys? Pastors should, therefore, in the presence of the boys make it plain that the choirmaster is their supervisor, so far as the choir goes, and should not under any circumstances humiliate him in their presence. This has been done many times to my personal knowledge, and no good results can come from it. It doesn't make the boys' faith in Christianity and brotherly love grow stronger. The choirmaster, on the other hand, should always keep in close touch with his pastor, and be always ready to accept his criticisms and advice privately.

⁵All this will increase your personal influence over the boys and help materially in keeping up their interest in the choir. The friendship of a crowd of small boys is greatly to be desired, and as they grow up around you into manhood it will be a source of great comfort to still retain their old-time friendship.

Bear in mind constantly, both in rehearsal and out, that you are dealing with a small boy, who, nevertheless, has feelings which can be hurt. Being strict with him does not mean to be eternally nagging him. Very often at rehearsals he will "fidget" a little, especially during baseball and football seasons; but we have all been boys and can appreciate his little feelings in these matters. There is a great art in "taming" the small boy. Inability to understand and appreciate the boy-nature is the reason why many otherwise competent choirmasters utterly fail in their work.

You cannot drive a boy into doing anything. But you know what a "lump of sugar" will do, even in taming wild animals. If you lose your temper too often (once is once too often), the boys will observe and remember it to your discomfiture. Control yourself at all times, and it will do away with apologies which you would feel in duty bound to make to the little fellows after you had said unkind or uncalled-for things to them.

It is said of a famous cathedral choirmaster that the slightest whisper in rehearsal from one of the boys would bring forth a well-aimed book; a slight break in singing a service would mean the offender's confinement in his room for a day on half rations. Were it not for the fact that his boys were in the choir school under contract, I am afraid his choir would not have held together long; for his method was a relic of the past, and in these enlightened days the choirmaster who cannot command respect and discipline through kindness and gentleness is not adjudged capable for his task.

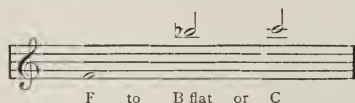
THE SOPRANO VOICE.

I can touch but briefly on the actual training of the boys' voices, as the practical results come from individual experience, and the inventing of numerous devices and exercises to meet the needs of a particular choir. In the training of the boy voice a system peculiar to itself should be followed.

It has been said—by Dr. Stubbs, I believe—that “where there are a dozen choirmasters in a city there will be a dozen different so-called methods of training the boys' voices.” Each choirmaster will claim to have a special “method” (based usually on that of his master). All these various methods, however, will, if boiled down, resolve themselves into a practical whole; and in reality there is only one way—no matter what name it goes by—of training a boy, and that is the correct way based on three fundamental principles:—1. Relaxed condition of throat and body; 2. Proper breath control; 3. “Thin” or “head” quality of tone.

The boys should be taught to eliminate every semblance of coarseness in their tone, and to sing naturally. I do not mean “naturally” in the same sense as would apply to the singing of the three-year-old girl in the infant class, but “naturally” as to their manner and in the carriage of their body. Notice how easily and beautifully a tree-bird sings—without the least effort. Make the boys see that their voices are natural parts of their bodies, and eliminate all stiffness. For this very reason the “two-step” style of marching into church at the Processional Hymn is entirely done away with in the best choirs; in fact, the choirmasters caution their boys not to keep step, but to walk in easily and naturally.

Dr. Frank Bates, organist of Norwich Cathedral, says the compass of a boy's voice, when properly trained, should be:



To get the tone aimed in this direction we must first of all teach proper breathing. Have the class stand with heads erect, but not too far back—in fact, ask them to stand naturally and easily. (Dr. Geo. Martin, of St. Paul's Cathedral, London, always had his boys stand with their hands clasped behind them, which tended to throw the shoulders back.)

Spend at least ten minutes of your rehearsal on breathing exercises, which you must invent to suit your occasion.*

*For instance, ask the boys to stand as I have described; then to close their mouths tight and take a long deep breath through their noses, and hold it while you count six. Repeat this several times.

Then ask them to inhale while you are counting six; to hold the breath for six counts and then to exhale slowly while you count six more.

Then you might have them take a breath and, without allowing it to unnecessarily escape, count aloud, all together, from one to ten; then on a second breath have them count rhythmically from one to fifteen or twenty. Then you might have them take a full breath and all together hold their noses, with mouths closed (much the same as they do when they are learning to dive in the water).

There are numberless exercises which you may thus use to gain good breath control, in accordance with the thought of Brown & Behnke, in their great work, "Voice, Song and Speech":

"There are three ways of carrying on the process of respiration: Midriff, rib, and collar-bone breathing, and these three ways are not indeed wholly independent of each other; they overlap or partly extend into each other.

"The combined forms of midriff and rib breathing constitute the right way, and collar-bone breathing is totally wrong and vicious, and should not, in a state of health, be made use of under any circumstances."

Boys should be allowed to breathe more frequently than adults, as their bodies are growing, and they cannot retain as much breath as a fully developed man.⁷

In training the boy voice, recognize but one "register"—the so-called Head, or "thin" register. We, of course, all know that every voice has three so-called registers—medium, head and chest—but so far as training the boys goes, teach them only the head tone; the use of chest tone, or attempting to teach them to go from head to chest (as some choirmasters say, "without showing the break") is absurd and unscientific, and good results and an even quality of tone cannot be produced in this way.

Mr. F. E. Howard thus describes this idea, in his admirable book, "The Child Voice in Singing":

"When theoretically the head voice alone is used, it yet, when carried to the lower tones, insensibly blends into the so-called 'thick' register; but if this equalization of registers is obtained so completely that no perceptible difference in quality of voice can be observed, then the whole compass is practically the thin or head register."

See if a new boy can sing this:



Probably when he tries it the first time he will get red in the face and strain every muscle. Show him the difference between a coarse, "natural" way of singing, and a soft, easy manner of taking the tone. He will soon understand the difference. Insist on soft singing in rehearsals invariably. Instill into his mind that you want quality and not quantity.

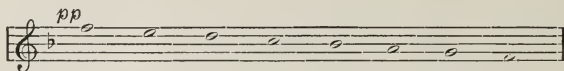
The syllables *oo*, *ah* and *oh* should be used almost exclusively in training boys.

⁷ The parents of boys who are being properly trained in a good choir should not insist that they should take part in the musical training in the public schools, where sometimes 1,000 children are massed together to sing songs at a "May festival" or some such affair.

The so-called vocal teachers in the public schools—nine-tenths of them—know actually nothing of the scientific training of the child voice, or of the physiology of the child throat.

Miles Farrow, in writing on this subject, says: "They are allowed to sing as they please, as some say 'naturally,' and the consequence is that their voices and throats are utterly ruined." And elsewhere (referring to children under eight years of age) he remarks: "Even still worse is the sound emitted by an infant Sunday school class; and yet how often we hear people admire the singing of these little ones, when in fact it is a piece of folly, really criminal, to allow children of that age to sing at all."

Get your class together, and, first of all, teach them (after going through the proper breathing exercises) to sing sustained tones softly, on the syllable *ah*, counting four to a note, thus:



When you pass C, third space, watch for the so-called "break" or change in "register", and guard against it. For the first few times do not carry the boys below A, second space, but have this done with a uniform quality of tone, softly, and with good preliminary breaths.

See that the tones are placed toward the front of the mouth; explain that the roof of the mouth should act as a "sounding board."

Thorough practice in sustained tones on syllables and words, containing *oo*, *ah* and *oh*, should be given at each rehearsal, immediately following the breathing exercises.

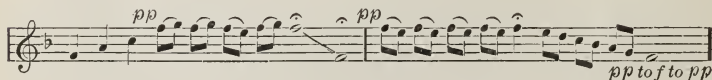
Then proceed to exercises to produce flexibility; for instance:

1st time, Scō.....	scō.....	scō.....	scō.....	scō.....	scō.....	scō.....	scō.....
2d time, Scā.....	scā.....	scā.....	scā.....	scā.....	scā.....	scā.....	scā.....
3d time, Loo.....	loo.....	loo.....	loo.....	loo.....	loo.....	loo.....	loo.....

The syllable *oo* is especially good for producing a pleasant, round tone, as it is next to impossible to sing this syllable with a chest tone. Use K before *oo* to bring the tone front; B, L, or S, also can be used to precede *oo*, as *Boo*, *Loo*, *Soo*, all of these tending to bring the tones front.

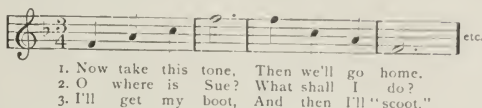
Exercises on the order of the following will prove useful in developing the upper tones and in getting a uniform quality:

Practice first on *ah* with mouth well open, tongue lying easily in bottom of mouth, and teeth separated:



Then, remembering that you are instructing small boys who are apt to "weary in well doing", you might invent exercises, something like these, bringing in the vowel sounds I have mentioned. These will brighten up the rehearsals, and the boys will think they are having great sport, while in reality they are attaining the right end. They will never dream of criticising your "off-hand"

English in such exercises—inelegancies of diction, "slang" phraseology, or incorrect substitution of assonance for rhyme: e. g.:



It will be observed that, in these little impromptu exercises, the "top-notes" are on words containing the vowel-sounds *o*, *ah*, or *oo*.

Avoid "nasal" and "throaty" singing. Dr. Stubbs says, in his "Hints on the Training of Choir Boys", (page 52):

"Nasal tone is caused by the falling of the soft palate, partially closing the exit through the mouth, and diverting the tone through the nose.

"The cure for it is tedious and consists in the practice of exercises for controlling the muscles of the palate.

"Catarrh is often the root of the trouble. It is not worth while to bother with a boy who has a marked nasal twang. If admitted to the choir through an oversight, he should be allowed to resign, as the choir room should not be turned into a vocal hospital."

The "throaty" tone is likewise most disagreeable.

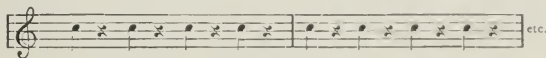
The larynx ascends with the tone, as you can easily feel if you place your finger lightly on the throat in front of the larynx. Sing a high note and the larynx will slide upward and away from your finger; sing a low note and you will feel it descend.

The larynx should rise, of course, but not so high as to contract the muscles of the throat. Have the boys breathe carefully and deeply and teach them to control their throats and aim their tones front.

Another fault with many boys who are not properly trained is that they flatten their tones. If you find your boys singing "flat", have them "hum" gently the various exercises. This is an excellent remedy.

ATTACK.

Brown & Behnke ("Voice, Song and Speech"), give this exercise to produce good, clear attack:



"It has been shown that every time a tone is struck, the vocal ligaments are made to approximate, and by so doing, therefore, the closing muscles are exercised.

"Every time an inspiration is taken the vocal ligaments are separated, and by so doing the opening muscles are exercised.

"Vocal tone is produced by the vibrations of the vocal ligaments.

"We have seen, on looking down a person's throat, that the chink of the glottis is open in breathing, and that it is closed by the approximation of the pyramids, and of the vocal ligaments as soon as phonation commences." (B. & B.)

On another page these authors go on to say: "The vocal ligaments meet just at the very moment the air strikes against them; they are not pressed together more tightly than is necessary.

"No preliminary escape of air takes place, but the attack is clear and decisive, and the tone consequently gets a proper start."

THE ALTO VOICE.

This subject is a source of much worry to choirmasters, and some, hardly knowing just what to do, are apt to put up with almost anything rather than take the trouble to train the boys.

In the cathedral churches of Europe, male (adult) altos, or counter-tenors, have been used to a great extent; but there is a division of opinion as to the use of the boy on this part.

Neither the boy nor the adult (male) alto is agreeable as a solo voice, although blending beautifully in harmony.

It is difficult to get a good tone in the boy alto, but it is hoped that it can be accomplished by looking upon the voice as sort of a "second treble" and training the voice down exactly as we do the first treble.

Dr. Bates, once organist of Norwich Cathedral, thought that "for ordinary parish church services, the effect of boy altos, if properly taught, is all that one can desire." And Mr. Stocks Hammond, formerly organist of St. Barnabas, Bradford, in a paper which he issued on "Boys' Voices," said:

"During many years of choir training, I have experienced very great difficulty in supplying alto parts with good men's falsetto voices (especially in voluntary choirs) and I have therefore been compelled to have that part sung by the boys; and experience leads me to prefer the boys' voices to men's, unless, indeed, they are real alto voices, which are seldom to be met with.

"I have never yet had any great difficulty in finding boys' voices capable of sustaining that part, and can always fill up any gaps that occur by the following means: Whenever I find a treble begins to experience difficulty in singing the upper notes and that in order to sing them he must strain his voice, I immediately put him to sing the alto, which in most cases he is able to do for one or two years, during which time he is thus retained as a useful member of the choir; otherwise he would be very soon lost to us."

Dr. Garrett, the late distinguished Organist of St. John's College, Cambridge, who died in 1897, has said that he used boy altos only in his choir for some years.

These are instances where distinguished choirmasters have made good use of boy altos. On the other hand, many are opposed to their use. For instance, Mr. T. H. Collinson, Mus. Bac., organist of St. Mary's Cathedral, Edinburgh, has written: "Boy altos are a fraud and deception, as a rule, though occasionally one meets with a natural contralto at an early age."

My idea of training the boy to sing the "alto" part is to inform him that he is a "second treble," as the tone of this is more refined. If you tell the average small boy to sing "alto" he invariably imagines a heavy, fierce quality of tone.

Have a sufficient number of second trebles to balance the first trebles, and train both parts along the same lines to a certain point.

Rev. W. E. Dickson, formerly Precentor of Ely, claimed that a perfect choir should be divided into equal parts of first and second trebles. For instance, he

advised dividing the parts as follows: 10 first trebles, 10 second trebles, 6 tenors, 8 basses.

BREAK THROUGH VOICE MUTATION.

Treble voices are usually at their best just before the inevitable "break" through voice mutation. This is a great drawback to the boy choir movement; but, for this very reason, we should keep a well organized class of probationers on hand to fill up the "leakage." Boys invariably "lose their voices" at from fourteen to sixteen years of age, and this means the necessity of a continual replenishing with new material.⁸

ERNEST T. WINCHESTER.

Washington, D. C.

OUR MUSICAL SUPPLEMENT.

- a) *Afferentur regi*, for 2 equal voices, P. PIEL.
- b) *Ave Maria*, for 2 equal voices, A. WILTBERGER.
- c) *Alma Redemptoris Mater*, for 4 mixed voices, G. P. DA PALESTRINA.
- d) *Hodie Christus natus est*, for 4 male voices, G. M. NANINI.
- e) *Proper of the 3rd Mass for Christmas Day*, for 4 mixed voices, DR. A. EDMONDS TOZER.

THE Offertory, "*Afferentur regi*,"¹ by the late much lamented P. Piel, is one of the most graceful of the lesser works of the genial master of Boppard. We give it here, first as a tribute to his memory and secondly because the need of two-voice pieces seems to be more keenly felt in these days than it was heretofore. The statement of the theme by the two voices in turn, in the tonic

⁸"In a newly born babe, the larynx is about a third the size of an adult, but grows steadily and rapidly for six or seven years. After this, to the age of puberty, the larynx of the child does not grow to any extent.

"At the time of puberty, which generally takes place at the age of fourteen or fifteen, but sometimes a couple of years sooner or later, the larynx grows rapidly during a period of from six months to two or three years, until it attains its final size.

"In boys it alters in the proportions of from five to ten, and in girls from five to seven.

"The larynx is at this time more or less red, and the tissue loose; the vocal ligaments increase, not only in length but in thickness.

"In boys, the shield cartilage loses the gentle curve, and forms the prominence which goes under the name of 'Adam's Apple;' the larynx in its entirety increases more in depth than in height, with the result of adding to the length of the vocal ligaments, thereby producing lower tones.

"In girls, the larynx increases more in height than in depth and width, and the horizontal outline of the shield does not lose its evenness.

"The vocal ligaments remain shorter and thinner than in the male voice box." (Brown & Behnke.)

We can easily see from the above the cause of the inevitable "break" in the boy's voice, why it grows heavier, and why it eventually "settles" into a bass or tenor.

¹For the Feast of St. Cecilia (Nov. 22) and Common of a Virgin and Martyr in the Mass "*Loquebar*" and of a Virgin only, in the Mass "*Vultum tuum*."

and dominant, respectively, will be a good entering wedge for the introduction of contrapuntal music in choirs as yet uninitiated in the works of the older masters; the pretty, yet not trivial, echo effects of the words... "in laetitia" can hardly fail to please even those who fear to approach the liturgical school of church music, and will perhaps induce them to go further afield. The repetition of words may somewhat alarm the stricter interpreters of the *Motu Proprio*; but we think it will be found compatible with the wise regulations of Pius X.

The severe, yet sweet and graceful manner of Aug. Wiltberger's "*Ave Maria*"² reminds one of the Madonnas of the Mediaeval Masters of painting, so simple and straightforward is its song: As the work of a pupil of the late P. Piel, the Offertory of the composer and professor of Brühl comes in naturally for a place in this supplement.

Palestrina's simple but expressive "*Alma Redemptoris*"³ will prove most useful and pleasing to well trained choirs desiring to take up the polyphonic style so highly commended by the Holy Father in his *Motu Proprio*. This piece has the advantage (for our purpose) of being written in the 6th Mode. The principal themes of the plain song may be heard now in the Soprano, (as at the beginning, and at the words: "sumens illud ave" and "peccatorum"; and again in the Tenor at "peccatorum miserere", in the concluding measures). If this motet is to be sung at liturgical Vespers, the words "*Alma Redemptoris*" should be intoned by the celebrant. The organ part should be used for practice only until the choir has acquired the confidence necessary to sing without accompaniment. Mr. E. J. Biedermann's editorial work is here well worthy of notice.

No more appropriate Offertory could be selected for Christmas day than Nanini's joyful and spirited "*Hodie Christus natus est.*"⁴ Here again we find the plainsong theme, appearing in the Soprano at the words: "hodie in terra." This piece, like the preceding one, should be sung *a cappella*, i. e., without accompaniment, the organ being used only for practice.

In his *falsi-bordoni* for the Proper of the 3d Mass for Christmas-day, Dr. A. Edmonds Tozer has endeavored to satisfy the needs of those who, while willing to execute the liturgy integrally, are unable to take up at once the proper plainsong or a more elaborate musical setting of the liturgical texts.

²For the Feast of the Immaculate Conception.

³Antiphon to the B. V. M.; for the season from 1st Sunday in Advent to the Feast of the Purification (exclusive).

⁴Antiphon for the Magnificat, Christmas Vespers. Can also be rendered at Offertory after the proper one has been recited or sung.

The Mass by Father Bonvin, S. J., op. 83, opening numbers of which appeared in the musical supplement of this magazine, Vol. I, Nos. 3 and 4, will be continued in the second number of the current volume.

EIGHT GREGORIAN MELODIES OF THE
AVE MARIS STELLA.*

Ave Maris Stella.

I

1st Mode

A - ve má-ris stélla, Dé- i Má-ter álma, Atque
semper Vírgo, Fé-lix cá-li pór-ta. A-men.

(M.M. ♩ = 144.)

A-ve má-ris stél-la, Dé- i Má-ter álma,
Atque semper Vírgo, Fé-lix cá-li pór-ta. A- men.

II

1st Mode

A - ve má-ris stélla, Dé- i Má-ter álma, Atque sem-
per Vírgo, Fé-lix cá-li pór-ta. A-men

(M.M. ♩ = 160.)

A-ve má-ris stél-la, Dé- i Má-ter álma, Atque sem-
per Vírgo, Fé-lix cá-li pór-ta. A- men.

* See "Comments" on page 37.

Ave Maris Stella.

III

4th Mode

A - ve má-ris stélla, Dé- i Má-ter álma, Atque

sem- per Vírgo, Fé-lix cæ-li pór- ta. A-men.

(M.M. ♩ = 160.)

A-ve má-ris stél-la, Dé- i Má-ter álma, Atque

sem- per Vírgo, Fé-lix cæ-li pór- ta. A- men.

IV

S Ol-ve víncla ré- is, Pró-fer lúmen cæ- cis,

Má-la nóstra pél- le, Bó- na cúncta pó- sce.

(M.M. ♩ = 160.)

Sól- ve víncla ré- is, Pró-fer lú- men cæ- cis,

Má- la nóstra pél- le, Bó- na cúncta pó- sce.

Ave Maris Stella.

4th Mode V

A - ve má-ris stélla, Dé- i Má-ter álma, At-
 que semper Vír-go, Fé-lix cé-li pór-ta. A-men.

(M.M. ♩ = 160.)

A-ve má-ris stél-la, Dé- i Má-ter álma, At-
 que semper Vír-go, Fé-lix cé-li pór-ta. A- men.

7th Mode VI

A - ve má-ris stélla, Dé- i Má-ter ál-ma, At-
 que semper Vír-go, Fé-lix cé-li pór-ta. A-men.

(M.M. ♩ = 160.)

A-ve má-ris stél-la, Dé- i Má-ter ál- ma, At-
 que semper Vír-go, Fé-lix cé-li pór- ta. A- men.

Ave Maris Stella.

VII

7th Mode

A - ve má- ris stél- la, Dé- i Má- ter álma, Atque
 semper Vír- go, Fé-lix cá- li pór- ta. A- men.

(M.M. ♩ = 160.)

A- ve má- ris stél- la, Dé- i Má- ter álma, At-
 que semper Vír- go, Fé-lix cá- li pór- ta. A- men.

VIII

6th Mode

A - ve má- ris stélla, Dé- i Má- ter álma, Atque
 semper Vírgo, Fé-lix cá- li pórta. A- men.

(M.M. ♩ = 160.)

Ave má- ris stél- la, Dé- i Má- ter álma, Atque
 semper Vírgo, Fé-lix cá- li pórta. A- men.

Afferentur Regi.

OFFERTORY.

For the Feast of St. Cecilia (Nov. 22)

and
Common of a Virgin and Martyr
in the Mass "Loquebar" & of a
Virgin only, in the Mass "Vultum tuum!"

P. PIEL

1st Voice.

2nd Voice.

ORGAN.

(♩ = 96)

dolce

mf

Af - fe-ren-tur

re - gi vir - gines post e - am,

Musical score for the first system. The vocal line (soprano) begins with a rest, followed by the lyrics "Af - fe - ren - tur re - gi vir - gi - nes post e - am, pro -". The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with chords and eighth notes. The key signature has two flats (B-flat major).

Musical score for the second system. The vocal line continues with the lyrics "- ximae e - jus af - fe - ren - tur ti - bi in lae - ti - ti -". The piano accompaniment continues with similar rhythmic patterns. The key signature remains B-flat major.

Musical score for the third system. The vocal line includes the lyrics "a, in lae - ti - ti - a et ex - sul -". The piano accompaniment features dynamic markings: *f* (forte) in the right hand and *mf* (mezzo-forte) in the left hand. The key signature is B-flat major.

Musical score for the fourth system. The vocal line concludes with the lyrics "ta - ti - o - ne:". The piano accompaniment continues with eighth and sixteenth notes. The key signature is B-flat major.

ad-du-cen - tur in tem-plum

mf

This system contains the first two systems of the musical score. The vocal staves (treble clef, key of B-flat) have rests for the first two measures, followed by the lyrics "ad-du-cen - tur in tem-plum" starting in the third measure. The piano accompaniment (grand staff, key of B-flat) begins in the first measure with a rhythmic pattern of eighth and sixteenth notes. The first vocal entry is marked *mf* and occurs in the third measure.

re - gi Do - mi - no,

This system contains the next two systems of the musical score. The vocal staves continue the melody with the lyrics "re - gi Do - mi - no,". The piano accompaniment continues with chords and moving lines in both hands. The key signature remains B-flat major.

ad-du-cen - tur in tem-plum re - gi Do - mi -

f

This system contains the final two systems of the musical score. The vocal staves continue the melody with the lyrics "ad-du-cen - tur in tem-plum re - gi Do - mi -". The piano accompaniment continues with chords and moving lines in both hands. The final vocal entry is marked *f* and occurs in the third measure of this system.

no. *mf* Af-fe-ren-tur

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first vocal staff begins with a whole rest followed by a half note G4, then a whole rest, and finally a half note G4. The second vocal staff begins with a whole rest followed by a half note G4, then a whole rest, and finally a half note G4. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand begins with a half note G4, then a half note A4, then a half note B4, and finally a half note G4. The left hand begins with a half note G3, then a half note A3, then a half note B3, and finally a half note G3. The dynamic marking *mf* is placed above the first vocal staff.

ti - bi vir - gi-nes post e - am,

p

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first vocal staff begins with a half note G4, then a half note A4, then a half note B4, and finally a half note G4. The second vocal staff begins with a half note G4, then a half note A4, then a half note B4, and finally a half note G4. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand begins with a half note G4, then a half note A4, then a half note B4, and finally a half note G4. The left hand begins with a half note G3, then a half note A3, then a half note B3, and finally a half note G3. The dynamic marking *p* is placed below the first vocal staff.

pro-ximae e - jus af-fe-ren-tur ti - bi in lae-ti - ti - a,

f

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The first vocal staff begins with a half note G4, then a half note A4, then a half note B4, and finally a half note G4. The second vocal staff begins with a half note G4, then a half note A4, then a half note B4, and finally a half note G4. The piano accompaniment consists of a grand staff (treble and bass clefs). The right hand begins with a half note G4, then a half note A4, then a half note B4, and finally a half note G4. The left hand begins with a half note G3, then a half note A3, then a half note B3, and finally a half note G3. The dynamic marking *f* is placed above the first vocal staff.

in lae-ti - ti - a, et ex-sul - ta - -

- ti - o - - - ne. Ad-ducen - tur in tem-plum
* T.P. Al-le-lu - ja, al - le -

re - - - gi Do - mi - no, re - gi Do - mi - no.
lu - - - ja, al - le - lu - - ja.

* During Paschal time.

Ave Maria.

Offertory for the Feast of the Im. Conception of the B.V. M.

AUG. WILTBERGER.
Op.13, №1.

Tranquillo e dolce.

1st Voice.

2nd Voice.

Organ.

p A - - - - ve Ma ri - - a,

p A - - - - ve Ma ri - - a,

mf gra-ti-a ple - na, gra-ti-a ple - na, Do - mi-nus te - cum,

mf gra-ti-a ple - na, gra-ti-a ple - na, Do - mi-nus te - cum,

Do - mi-nus te - - - cum, be - ne-di-cta tu in mu-li -

Do - mi-nus te - - - cum, be - ne-di-cta tu in mu-li -

p

e - ri-bus, be-ne-di-cta tu in mu - li - e - - ri - bus. Al - le -

e - ri-bus, be-ne-di-cta tu in mu - li - e - - ri - bus. Al - le -

p *rit.* *a tempo*

lu - - ia, al - le - lu - - ia.

lu - - ia, al - le - lu - - ia.

f *rit.* *a tempo*

Alma Redemptoris.

(From Advent to the Purification.)

Edited by
E. J. BIEDERMANN.

G. P. da PALESTRINA.
1514-1594

SOPRANO. *p* Re-dem - pto-ris Ma -

ALTO. *p* Re-dem - pto-ris Ma -

TENOR. *p* Al - ma Re-dem - pto-ris Ma - ter,

BASS. *p* Re-dem - pto-ris Ma -

ORGAN. (*ad lib.*) *p* Ped.

ter, quae per - vi-a coe - li Por-ta ma - nes, et stel-la ma - ris, suc -

ter, quae per - vi-a coe - li Por-ta ma - nes, et stel-la ma - ris, suc -

quae per - vi-a coe - li Por-ta ma - nes, et stel-la ma - ris, suc -

ter, quae per - vi-a coe - li Por-ta ma - nes, et stel-la ma - ris, suc -

cresc.
 cur-re ca-den - ti, Sur - ge-re qui cu - rat, po - - pu - lo.

cresc.
 cur-re ca-den - ti, Sur - ge-re qui cu - rat, po - pu - lo.

cresc.
 cur-re ca-den - ti, Sur - ge-re qui cu - - rat, po - pu - lo.

cresc.
 cur-re ca-den - ti, Sur - ge-re qui cu - rat, po - pu - lo.

f
 Tu quae ge-nu - i - sti, Na-tu - ra mi-ran - te, tu - um san -

f
 Tu quae ge-nu - i - sti, Na-tu - ra mi-ran - te, tu - um san -

f
 Tu quae ge-nu - i - sti, Na-tu - ra mi-ran - te, tu - um san -

f
 Tu quae ge-nu - i - sti, Na-tu - ra mi-ran - te, tu - um san -

ctum Ge - ni - to - rem. Vir - go pri - us ac po -

ctum Ge - ni - to - rem. Vir - go pri - us ac

ctum Ge - ni - to - rem. Vir - go pri - us

ctum Ge - ni - to - rem. Vir - go pri - us

The first system consists of four staves. The top three are vocal staves in treble clef, and the bottom is a piano accompaniment in bass clef. The key signature is D major (two sharps). The lyrics are: "ctum Ge - ni - to - rem. Vir - go pri - us ac po -". The first vocal staff has a melisma on "ac po -". The second vocal staff has a melisma on "ac". The third vocal staff has a melisma on "Vir - go pri - us". The piano accompaniment provides harmonic support with chords and moving lines.

ste - ri - us, ac po - ste - ri - us, Ga - bri - e - lis ab o - re,

po - ste - ri - us, Ga - bri - e - lis ab o - re,

ac po - ste - ri - us, Ga - bri - e - lis ab o - re,

ac po - ste - ri - us, Ga - bri - e - lis ab o - re,

The second system continues the musical piece with five staves. The top three are vocal staves in treble clef, and the bottom two are piano accompaniment staves (treble and bass clef). The key signature remains D major. The lyrics are: "ste - ri - us, ac po - ste - ri - us, Ga - bri - e - lis ab o - re,". The first vocal staff has a melisma on "re,". The second vocal staff has a melisma on "re,". The third vocal staff has a melisma on "re,". The piano accompaniment continues with harmonic support, including a final chord marked with a fermata.

Su-mens il-lud A - ve, ——— pec - ca-to-rum
 Su-mens il-lud A - - ve, pec - - ca-to-rum mi -
 Su-mens il-lud A - ve, pec - ca-to - rum mi-se-re -
 Su-mens il-lud A - ve, pec - ca-to - rum mi-se-re -

mi-se-re - - re, pec - ca-to-rum mi-se-re - re.
 - se-re - - re, pec - ca-to - rum mi - se-re-re.
 - - re, pec - ca-to - rum mi-se-re - - re.
 - - re, pec - ca - to - rum mi - se - re - re.
 - - re, pec - ca - to - rum mi - se - re - re.

During Advent: V. Angelus Domini nuntiavit Mariae.

R. Et concepit de Spiritu Sancto.

From Christmas to the Purification: V. Post partum Virgo inviolata permansisti.

R. Dei Genitrix intercede pro nobis.

Hodie Christus natus est.

Allegro.

G. M. NANINI.

TENOR I.

TENOR II.

BASS I.

BASS II.

8^{va} lower.

ORGAN.

Allegro.

pa - ru - it: ho - di - e in ter - ra ca - nunt An - ge - li, ca - nunt An - ge -

pa - ru - it: ho - di - e in ter - ra ca - nunt An - ge - li, ca - nunt An - ge -

ca - nunt An - ge -

f marcato *meno f* *meno f*

li, lae - tan - tur Arch - an - ge - li: ho - di - e ex - sul - tant ju -

li, lae - tan - tur Arch - an - ge - li: ho - di - e ex - sul - tant ju -

li, lae - tan - tur Arch - an - ge - li: ho - di - e ex - sul - tant ju -

f *mf* *mf* *mf*

The image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for voice and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are on the top four staves, and the piano accompaniment is on the bottom two staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'molto rit.' (very slow). The lyrics are in Latin: 'le-lu-já, al-le-lu - ja, al-le-lu - ja, al-le-lu - ja.' The piano part features a prominent bass line with a strong rhythmic pattern. The score includes dynamic markings such as 'f' (forte) and 'molto rit.' (very slow). The page is numbered 10.

THE PROPER OF THE MASS

for
Sundays and Holidays
Set to Simple Music
by
A. Edmonds Tozer.

Ad III. Missam in die Nativitatis Domini et in Circumcisione Domini.

At the Third Mass on Christmas Day
and on the Feast of the Circumcision.

Introitus.

Quickly.

Pu - er na - tus est no - bis, et Fi - li - us da - tus est

no - bis: cujus impérium super húmerum ejus:

et vocábitur nomen ejus, ma-gni con - sí - li - i An - ge - lus.

Cantá - te Dómino cánticum no - vum: quia mirabí - li - a fe - cit.

Cantors. Glóri - a Patri et

Fi-li-o: et Spirí - - tu-i sancto.

Choir in unis. Sicut erat in principio, et nunc et semper: et in sácula sæculórum. Amen.

Repeat to Fine.

Graduale.

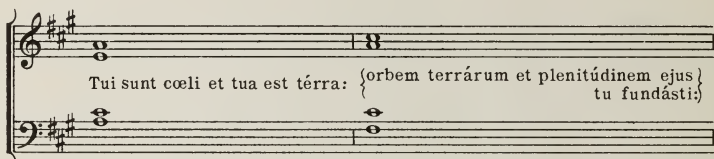
{Viderunt omnes fines ter-
rae salutare Dei} no-stri: jubilare Deo omnis ter-ra.

{Notum fecit Dominus
salutare} su-um, {ante conspectum gentium
revelavit justitiam} su-am.

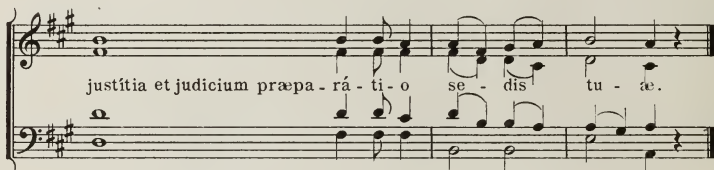
f Al-le-lu-ia, al-le-lu-ia. {Dies sanctificatus
illuxit nobis:} {venite gentes
et adorare} Dominum:
poco rit. e dim.

tempo e cresc. {quia hodie descendit
lux magna} su-per ter-ram. Al-le-lu-ia.
f *rit.*

Offertorium.



Tui sunt coeli et tua est térra: {orbem terrárum et plenitúdinem ejus }
tu fundásti:

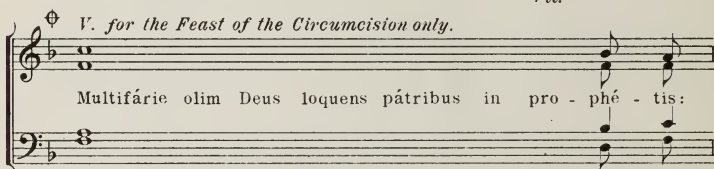


justítia et judícium præpa - rá - ti - o se - dis tu - æ.

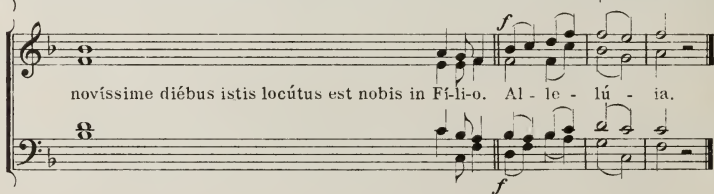
Communio.



rit.
Vi - dé-runt om-nes fi-nes ter-ræ sa-lu - tá-re De - i no-stri.
rit.



♩ V. for the Feast of the Circumcision only.
Multifárie olim Deus loquens pátribus in pro - phé - tis:



f
novíssime diébus istis locútus est nobis in Fi-li-o. Al - le - lú - ia.
f

COMMENTS ON EIGHT MELODIES OF THE
AVE MARIS STELLA.

IN furnishing some comment upon the origin, etc., of the foregoing eight melodies (for the most part unpublished) of the vespers hymn of the Blessed Virgin's office, I shall take them up in the order in which they are printed.

AVE MARIS STELLA (No. I).

This melody is found in the *Liber Antiphonarius* of Solesmes and in the books of Gregorian Chant since published.¹

The interesting rhythm of this melody has formed the subject of a very complete analysis in the study of it contributed by Dom Pothier to the *Revue du Chant Grégorien*.² The article was also quoted *in extenso* by Giulio Bas in his pamphlet entitled *Rhythme Grégorien. Les Théories de Solesmes*, etc.³ The first stanza of the hymn:

*Ave maris stella,
Dei mater alma,
Atque semper Virgo,
Felix coeli porta—*

is seen to contain four verses or lines, each verse containing three feet, and each foot comprising two syllables. Dom Pothier points out that the first syllable of each foot has the metric accent, while the second is atonic, i. e., is weak or without accent; that the metric accent, or accent of the foot, almost always coincides with the tonic accent, or accent of the word, and that the foot is generally formed of a single word (as it is throughout in the first stanza just quoted); that prosodical length or quantity does not enter into the question of the rhythm, which here results (as in prose) from accents and divisions, although it resembles measured rhythm inasmuch as the accent comes with periodic regularity. He then continues:

Of the three accents of a verse, the last is the strongest. All are susceptible of enlargement, and may receive several notes of the melody as at *mater*, although the melodic enlargement of the syllable occurs more naturally and more frequently—or, better, almost always—on an unaccented syllable.

This will appear paradoxical and inadmissible to certain musicians who persist in confounding and identifying strong notes with long notes, the rhythmic accents with the strong beats of the measure. But let us examine and reflect. We cannot, in order to please modern conceptions, change what we have received from the ancients; we cannot imitate those who, desirous of conferring on ordinary pieces of plainsong a measure which they do not possess, or to hymns a rhythm other than that which pertains to them, lengthen, abridge, or displace the traditional neums according to their pleasure.

The ancients had good reasons for acting as they did, and in particular for placing a group of notes on a weak or atonic syllable rather than on an accented one.

It is therefore necessary to understand the nature and *raison d'être* of the accent.

¹ Cf. *Liber Usualis*, 1903 and 1904, p. 699.

² Grenoble, 1895, pp. 83-85.

³ Rome, 1906, pp. 15-19.

This serves to give movement to recitation and to song: the accented note or syllable is a note or syllable of impetus (*élan*), leading onward to one more tranquil and settled. These two parts—the one characterized by an effort, a tension of the voice, *intentio vocis*, by a sort of *rilievo* and elevation of sound, *elevatio vocis*; the other by a softening, relaxation, *remissio*, a subsiding and repose of the voice, *depositio vocis*—are correlative; the first calls to the second; and just as in walking, to lift and place the foot makes only one step, so, too, in reading or singing, the consecutive utterance of two syllables, of which the former is placed in such relief that the voice rests on the second, constitutes only one word.

The impetus given by the accent to the penultimate or antepenultimate syllable of a word, and the descent or weakening of this impulse on the final syllable, bind together the two parts of a word and constitute its rhythmic unity. The final syllable of this word (and also that of the neum in a purely melodic series of notes) is for the rhythm a place where the voice can stop and rest at its ease, since this place forms a division.

But in order that this division may not be a separation; that the words may be distinguished without being disjointed; and that the linking of the phrase may not be broken, the final syllable receives the notes which constitute an enlargement and which serve to bind together the words of one and the same phrase, or to act as a conclusion at the end of the phrase. Thus we find in our hymn the groups of notes on the last syllable of *Ave*, of *maris*, of *stella*, of *Virgo*.

These binding-groups (in *Ave*, *maris*, and *mater*) and ending-groups (in *stella* and *Virgo*) are not always necessary, and in fact the other words of the strophe end with a simple note, because the simple note then suffices for the melody.

It should nevertheless be remarked that this simple note could well be prolonged, and that it could instinctively be prolonged in practice, because it is at the weak beat, the descent and resting of the melody.

On the other hand, the first syllable of *mater*, although charged with two notes, could not lengthen itself out, since it occurs at the accented part of the rhythm; this syllable comes out in bold relief and strongly, but it is light in gait and movement.

It is this natural slackening and retardation at the final rest which doubles the last note but one of the whole strophe; the last syllable itself, although not marked double, is nevertheless long, in virtue of the same law of final retardation.

From the foregoing explanations, we can perceive how much the modern editions have erred in modifying the end of the first verse (*stella*), in throwing forward on the penultimate syllable the notes which, by virtue of the rhythm and in conformity with tradition, belong of right to the last syllable. Anciently, the first syllable of the word was much more energetic and therefore more accentuated.

The foregoing study of the rhythm of the *Ave maris stella* (No. I) not only displays clearly the idea lying behind medieval rhythmic treatments, but also answers the misconceptions and false tradition which have held modern church musicians in an attitude of unhistoric opposition to the "new learning" concerning an old subject. It is interesting to add here that, while a study of this melody in the manuscripts (in preparation for its inclusion in a future volume of the Vatican edition) may result in some melodic modifications (which, if they be made at all, will be slight ones), these modifications will in nowise affect the rhythmic form of the melody.

AVE MARIS STELLA (No. II).

This melody also appeared in the *Liber Antiphonarius* of Solesmes (Office of the Blessed Virgin Mary for Saturday). It is found likewise in the Little Office B. V. M. The *Liber Usualis* contains it, page 700.

It has the same rhythm as No. I.⁴

⁴ Cf. *Paléographie Musicale*, VII, p. 139-142. At page 142, the melody marked B (which is the same as this No. II) has some faulty notes which must be corrected.

AVE MARIS STELLA (No. III).

This melody has been taken from a Spanish manuscript of the twelfth century, the Hymnary of the Cathedral of Huesca. It is a very beautiful melody of the fourth mode, in perfect Gregorian style. From the third strophe of the Hymn (i. e., *Solve vincla reis*) there is another melody, of the same mode, which we give here under the heading of

AVE MARIS STELLA (No. IV).

Not rarely do we find in this Hymnary of Huesca two chants for the same hymn, especially when a hymn is somewhat long. It was thus possible, according to the pleasure of the choirmaster, to sing the whole hymn either to the melody No. III or to No. IV, or to sing the strophes alternately to both melodies—strophes 1, 3, 5, 7 to No. III, and strophes 2, 4, 6 to No. IV, or *vice versa*.

AVE MARIS STELLA (No. V).

This melody, in the fourth mode, is taken from a Carthusian manuscript of the twelfth century. It is found in the Carthusian hymnaries.

The melody is fundamentally the same as No. IV, but contains variants adopted by the Carthusian Order. A selection may be made of either one.

AVE MARIS STELLA (No. VI).

This is a Dominican melody which we have taken from the model Antiphony of the Dominican Order written in 1254. This Antiphony is now at the *Procura* of the Friars Preachers (O. P.) at Rome. It was compiled in the thirteenth century at the Convent of St. James, Paris, under Humbertus de Romanis, general of the Order of Preachers, to serve as a model for all the manuscripts of his Order.

Worthy of note is the tritone (*atque semper Virgo*).⁵ The medieval composers did not dread this interval, and the music of J. S. Bach (as well as of other classical writers) contains many instances of it.

AVE MARIS STELLA (No. VII).

This melody is found in different German documents: (1) In a hymnary of the sixteenth century, undated, bound in at the beginning of the manuscript of Joachim Brander, written in 1507.⁶ This hymnary is interesting in this particular, that it has printed staves, while the music is written in by hand in the German style of notation. (2) In the *Directorium Congregationis Helveto-Benedictinae*, printed in 1692 from an original dating from 1639; (3) in Codex 26 E 1a of the

⁵ Cf. the article by Giulio Bas, which will appear in the next number of *CHURCH MUSIC.—Editor*.

⁶ Codex 545 of St. Gall.

Monastery of Noenberg (Salzburg) of the fourteenth and fifteenth centuries, from which codex the present melody has been taken for reproduction here. In the hymnary cited above, there are several variants.

AVE MARIS STELLA (No. VIII).

This melody, in the sixth mode, is taken from a breviary with notation, of the twelfth century, of the abbey of St. Eutychius (Italian notation), preserved at Rome in the Vatican Library, C. 13.

H. T. HENRY.

Overbrook Seminary.

HINTS TO CHOIRMASTERS.

In the present article we propose to indicate the proper manner of singing Mass and Vespers on the first Sunday in Advent, as a model for the other Sundays and greater feasts which will occur up to the January number of this magazine. The information we here offer is intended for the benefit of choir-masters who have not as yet attempted to give liturgical services.

In the first place we will speak of the *Ordo*, and then explain its directions for the Mass and Vespers of the *First Sunday in Advent*.

The *Ordo* is a little volume giving the order of reciting the Divine Office and of celebrating holy Mass, for each day of the liturgical year, in accordance with the rubrics of the Breviary and of the Missal. At the top of the page, in capitals, appears the month; and at the extreme left, in arabic numerals, the day of the month. In single or several paragraphs under each day of the month, are given directions such as those we shall now explain.

Let the reader take in hand a copy of the Baltimore *Ordo*, for 1906, and turn to page 158. Here he will find at the top of the page, the name of the month: *December*. Under the date of the *2d of the month*, he will find the following directions:

Viol. DOM. I. ADVENTUS, I cl. De ea, semid.

The first word refers to the color of the vestments to be worn by the celebrant of the Mass. Dom(inica) signifies Sunday, the first Sunday in Advent, a Sunday of the first class, i. e., which cannot be displaced by any feast. The Office and Mass will be *de ea*, i. e., of the day (*ea die*) and will be found at the beginning of the *Proprium de Tempore* (Proper of the Season) which is the first section of the *Graduale Romanum* or of the *Liber Usualis*.¹ The word:

¹See *Liber Usualis*, page 101 and following.

Introit: *Ad te levavi animam meam.*

It will be noticed that the musical supplement in this issue contains a simple setting of the antiphons of the third Mass for Christmas Day, by Dr. A. Edmonds Tozer. Soon the entire *Proprium de Tempore* and *de Sanctis* as well, will be published in that form, so that the Proper of the Mass need never be omitted on the score of its difficulty of execution. All five numbers of the Proper should invariably be sung or at least recited audibly by the choir.

semid(u)plex) refers rather to the Vespers than to the Mass. The commemoration of St. Bibiana, (whose lesson or life, is not to be read in the Office: *sine ejus lectione*) will be coupled to that of the Blessed Virgin (B. M. V.): *Deus qui de beatae*; these two collects will be sung by the celebrant under the one conclusion, whereupon the choir will respond: *Amen*, as usual. The Ordinary of the Mass will be sung without the Gloria (*sine Gl.*); but the Credo will be sung (*Cr.*) The preface will be that of the Trinity (*Praef. de Trinitate*).² The remainder of this rubric has to do only with the Office.

At Vespers, the celebrant will be vested in white (*Alb.*). We shall have the first Vespers of the following feast, *de seq(uenti)*; commemoration of the Sunday, and of St. Bibiana, from the second Vespers of her feast (*e 2 Vesp.*)

Now, the following feast is that of St. Francis Xavier, which falls this year on a Monday (*feria 2*). It is a *double major*. The rites above the rank of double are as follows: *Double major, double of the 2d class, double of the 1st class, double of the 1st class with an octave*. On double feasts and those of the higher rites the antiphons are to be doubled, i. e., sung in their entirety both before and after their respective psalms. The feasts of lesser rite are the *semi-double* and the *simple*. When there is no feast, the Office is said to be *de ea* (*feria or die*) i. e., of the day. And such would have been the case in the Vespers of our Sunday Office, but for the occurrence of the feast of St. Francis Xavier.³ The antiphons for the feast of St. Francis will be found in the "*Common*" of a *Confessor non Pontiff*, in that section of the *Vesperale Romanum* or of the *Liber Usualis* known as the "*Commune Sanctorum*" (Common Offices of the Saints). The antiphons for a *Confessor non* (i. e., who was not a bishop) are: *Domine quinque*, etc.⁴ The psalms are indicated just before the antiphons, in the *Liber Usualis*; they are: *Dixit Dominus*, etc., as in the *Common* of Apostles (1st Vesp.).⁵ In that very exact little book, the *Psalmi in Notis*, the psalms will be found tabulated according to tones and indexed under respective titles such as *Commune Confessoris non Pontificis*, etc., at the back of the book.⁶ At the beginning of each antiphon, in the *Liber Usualis*, the proper tone and ending of the psalm are indicated; e. g., *1 ant.*, *1. g.*, means 1st antiphon, 1st psalm-tone, ending *g*. Referring now to the index of the *Psalmi in Notis*, p. 165, under the title *Commune Confessoris non Pontificis*, the reader will find the

²Whenever the Mass is *de ea*, the *Ite, Missa est* is replaced by the *Benedicamus Domino*. Under the heading "*Dominicis Adventus et Quadragesimae*" (on Sundays in Advent and Lent) will be found the proper chant for the "*Benedicamus Domino*." (p. 53* in Fischer's phototype reproduction; and p. 75 in Fischer's Vatican "Kyriale" in modern notation.)

³If a given feast is followed by one of higher rite, then we shall have the first Vespers of the following (*de seq.*) with a commemoration of the preceding (*com. praec.*) i. e. of to-day. If followed by a feast of lesser rite, the Vespers will be the 2nd of to-day's feast with commemoration of the following (*com. seq.*). If two feasts of equal rite concur then the Vespers will be of the following from the Little Chapter (*a cap. de seq.*).

⁴*Liber Usualis*, p. 648.

⁵The remaining psalms the, *Confitebor*, *Ecceus vir*, *Laudate pueri*, (*Lib. Usualis*, p. 74, 75) and *Laudate Dominum* (*ibid.*, p. 96).

⁶*Psalmi in Notis*, Edit. Solesmensis, Desclee, Lefebvre & Co. (p. 156 and following).

1st psalm, *i. g.*, to be on page 4; and, on page 5 he will find the ending *g* to be the 3d in order, counting upwards, and ending with the note *g*, whence the name.

At the end of the last antiphon, the celebrant will sing the *Capitulum*, or *Little Chapter*, a short selection from the Scriptures. The choir will answer: *Deo gratias*. Then the celebrant will intone the proper hymn: *Iste Confessor*. After the hymn comes the versicle with its response, according to the feast or season; in this case:

℣. *Amavit eum Dominus et ornavit eum.*

℟. *Stolam gloriæ induit eum.*

Then the celebrant intones the Magnificat antiphon: *Similabo eum*, etc., this being the 1st Vespers of the feast. The choir takes up the antiphon from the star and sings it through. Then the *Magnificat* is sung by the choir; after which, the antiphon is repeated. The celebrant now salutes the people with the greeting: *Dominus vobiscum*, (The Lord be with you); and the choir answers: *Et cum spiritu tuo*, (And with thy spirit, *i. e.*, with thee). The celebrant then sings the collect of the feast; to which the choir respond: *Amen*. The choir will then sing the proper antiphon for the 2d Vespers of the Sunday, as found under the 1st Sunday in Advent, in the *Proprium de Tempore*, together with the versicle: *Rorate coeli desuper*, and the response: *Aperiatur*. Then the celebrant sings the proper collect for the Sunday, and the choir responds: *Amen*. Finally, the 2d Vespers of St. Bibiana are commemorated by the antiphon: *Veni Sponsa Christi*, and the versicle *Diffusa*, sung by the choir. The versicles should in every case be taken by one or two singers, to be known as *Cantores*, or *Precentors*; and these singers will also intone every antiphon (down to the star), excepting the first antiphon and that of the Magnificat, which will be intoned by the celebrant. After the above versicle, the celebrant will sing the prayer for the feast of St. Bibiana and the choir will respond as usual. The celebrant then sings for the last time: *Dominus vobiscum*, and the usual response is given. Then the precentors sing the *Benedicamus Domino*,⁷ according to the proper chant, as appointed in the *Liber Usualis*; and the choir responds: *Deo gratias* in the same tone. Then the celebrant chants in a low monotone: *Fidelium animæ per misericordiam Dei requiescant in pace*; and the choir responds: *Amen*. The Our Father is then recited in silence; after which the celebrant chants: *Dominus det nobis suam pacem*; and the choir responds: *Et vitam æternam. Amen*.

The Vespers being sung, the celebrant intones the "*Alma Redemptoris*," the proper antiphon or anthem, to our Blessed Lady, for the season of Advent. The choir having sung this antiphon, the precentors sing the versicle: *Angelus Domini*, and the choir respond: *Et concepit*, etc. The celebrant then chants the proper prayer and the choir respond: *Amen*.

* * * *

⁷*Liber Usualis*, p. 65, no. 2. In Festis Duplicibus.

We suggest here a few model settings of the liturgical Vespers for the feasts of the *Immaculate Conception*, *Christmas* and *Epiphany*:

KÖHLER, A., op. 8, *Vesperae in Festo Nativitatis Domini*; for 4 male voices.

JOOS, O., op. 2, *Vesperae de Nativitate Domini*; for 4 male voices.

MITTERER, IGN., op. 84, *Psalmi Vespertini in Festo Im. Concept. B. M. V.*; for 4-6 mixed voices

MITTERER, IGN., op. 99, *Psalmi Vespertini in Festo Epiphania Domini*; for 4-5 mixed voices.

MITTERER, IGN., op. 100, *Vesperae in Festo Nativitatis Domini*; for 4 mixed voices.

MOLITOR, J. B., op. 17 No. 2, *Vesperae de Im. Concept. B. M. V.*; for 4 mixed voices.

MOLITOR, J. B., op. 17, No. 5, *Vesperae in Nativitate Domini*; for 4 mixed voices.

SINGENBERGER, J. *Complete Vespers for Christmas*; for 4 mixed voices.

For choirs that sing chant Vespers only, yet occasionally introduce a 4-part Magnificat (*falso-bordone*), we would suggest:

MOLITOR, J. B., op. 26, *Eight Magnificats for 4 mixed voices*.

PIEL, P., op. 8, *Eight Magnificats in the Church Modes*.

A beautiful effect can be produced by singing verses of the psalms in "*Falso-bordone*." The *falso-bordone* is a harmonized setting of the psalm-tone. The melody of the psalm-tone may be assigned to any one of the several voices; but it is usually taken by the tenor. It is an ancient usage in the Church to sing the psalms in this manner. In the Pontifical choir (the famous Sixtine) the psalms of Terce are often sung thus, while the Holy Father is vesting for Mass.⁸ It is also quite proper to use a free setting in figured music. The *falso-bordone* should be sung with the strictest regard for the rhythm of the text, and with the greatest delicacy of expression. The plainsong verses, too, should be sung very smoothly and rhythmically, particular pains being taken to avoid anything like shouting.

Many choirs may find themselves in the position of being able indeed to sing the psalms, but not the antiphons. Such inability need surely not be very long-lived; but while it persists, we should recommend at least the recitation of the antiphons *recto tono*, i. e., on one note, with an organ accompaniment such as that suggested by the Rev. Father Bonvin, S. J., in his excellent article "On Recitation."⁹ This recitation should be as smooth and rhythmic as possible; and never perfunctory, but always devout and prayerful.

The liturgical hymns may be sung in the form of the "Choral" or carol; and, in the case of the better known hymn-tunes, the congregation might well be invited to sing the alternate verses, according to the wish of the Holy Father, the words being printed on card-board and distributed in the pews.

⁸Cardinal Wiseman, *Four Lectures on Holy Week*.

⁹"Church Music," Vol. I, No. 2, p. 145.

Finally we offer a short list of musical settings of the "*Alma Redemptoris*," the proper Advent antiphon to our Blessed Lady.

- BONVIN, L., for 2 male or female voices (see "Cantiones selectae").
 BONVIN, L., for 4 mixed voices with organ (see "Four Antiphons" op. 11).
 EBNER, L., for 2 mixed voices (see "Four Antiphons," op. 50).
 HAMMA, B., for 2 equal or 4 mixed voices with organ.
 HAMMA, FR., for 4 male voices (see "Vade Mecum"-Knäbel).
 HANISCH, J., for 2 male or female voices (see "Four Antiphons, op. 21).
 KAIM, A., for 4 mixed voices (see "Four Antiphons").
 KEMPTER, C., for 4 mixed voices with organ.
 LIPP, A., for 4 male voices (see "Four Antiphons").
 MELVIL, M. A., for 4 mixed voices with organ.
 NIKEL, E., for 4 mixed voices with organ ad lib.
 PALESTRINA, G. P. DA, for 4 mixed voices.
 PREYER, G. VON, for 4 mixed voices with organ (see "Three Antiphons").
 RAVANELLO, O., op. 84b, for 3 male voices with organ (see "Four Antiphons").
 SCHOEFF, FR., for 1 or 4 mixed voices (see "Four Antiphons").
 SINGENBERGER, J., for 2 equal voices (see "Four Antiphons").
 SCHULZ, J., for 4 mixed voices (see "Four Antiphons").

NORMAN HOLLY.

Notes.

The following notes have been received by the authorized publishers of the Vatican Edition of Liturgical Books.

I.

AVIS AUX ÉDITEURS.

Dans le *Commune Sanctorum* de l'édition Vaticane, et il en sera de même pour le reste du *Graduel*, la Commission, en restituant, comme il lui est prescrit, la mélodie d'après sa forme traditionnelle, a cru naturellement devoir aussi rétablir d'après l'ancienne leçon les passages, d'ailleurs peu nombreux, du texte liturgique, et qui se trouvent avoir été modifiés dans le *Missel* romain actuel. Les éditeurs sont avertis que cette restitution de l'ancien texte, spécialement autorisée pour les livres de chant par le Souverain Pontife, s'est faite sous les yeux et le contrôle de la S. Congrégation des Rites.

GIO. PASQ. SCOTTI,
 Director de la Typographie Vaticane.

ROME, 28 Août 1906.

NOTICE TO PUBLISHERS.

In the *Commune Sanctorum*, and this will hold good also for the rest of the *Graduale*, the Commission, in restoring the melody to its traditional form, according to the command of the Holy See, has naturally thought it necessary to restore also those passages of the text, very few in number, which are found in a modified form in the Roman Missal as we now have it. Publishers are hereby notified that this restitution of the ancient text, has been especially authorized by the Sovereign Pontiff, and was made under the immediate supervision of the Sacred Congregation of Rites.

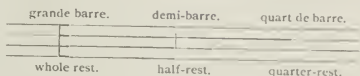
GIO. PASQ. SCOTTI,
 Manager of the Vatican Press.

ROME, AUG. 28TH, 1906.

II.

Des explications ont été demandées au sujet des distances qui, dans l'édition Vaticane du chant grégorien, séparent les notes ou groupes de notes, pour marquer le phrasé du chant.

Pour ce phrasé, il y a d'abord les différentes barres qui coupent en tout ou en partie la portée : à savoir :



Elles sont à reproduire exactement par les éditeurs. Dans le même but, on doit tenir compte aussi des diverses distances laissées entre les notes ou groupes de notes, qui se suivent sur une même syllabe.

Ces distances correspondent aux espaces que la typographie désigne par $\frac{1}{4}$, $\frac{1}{2}$, 1.

$\frac{1}{4}$ équivaut à la moitié de la largeur d'une note.

$\frac{1}{2}$ équivaut à la largeur entière d'une note.

1 équivaut à la largeur de deux notes.*

Ces distances ne sont obligatoires que dans le cas en question, c'est-à-dire seulement entre les groupes qui se suivent sur une même syllabe.

Elles sont facultatives, et laissées à la convenance du compositeur, pour la justification de ses lignes, 1° à la fin d'un groupe qui précède une syllabe, 2° avant ou après une barre de division.

GIO. PASQ. SCOTTI,

Directeur de la Typographie Vaticane.

ROME 6 SEPTEMBRE, 1906.

*Pour apprécier la distance à mettre entre deux groupes, dont le second est rejeté à la portée suivante, on fait attention à la distance du guidon.

Some explanation has been requested concerning the spaces which separate the notes, in the Vatican Edition of Gregorian Chant, in order to mark the phrasing of the chant.

First of all, there are the bars which divide the staff completely or partly, namely:

These must be reproduced exactly by the publishers. In the same way, account must be taken of the divers spaces which must be left between notes or groups of notes over the one syllable.

These spaces correspond to those designated in typography by the terms $\frac{1}{4}$, $\frac{1}{2}$, 1.

$\frac{1}{4}$ equals the half of the width of a note.

$\frac{1}{2}$ equals the entire width of a note.

1 equals the width of two notes.*

These spaces are of obligation only in the case in question, that is to say, only between the groups which succeed one another on one and the same syllable.

They are left to the discretion of the compositor, for the rectification of his lines, 1) at the end of a group preceding a syllable, and 2) before or after a bar.

GIO. PASQ. SCOTTI,

Manager of the Vatican Press.

ROME, SEPTEMBER 6TH, 1906.

*In order to estimate the space to be left between two groups, the latter of which is to be carried over to the next line, one must reckon the space between the former group and the *guidon*.

III.

The following list of changes adopted by the Pontifical Commission in the text of the *Commune Sanctorum*, may be of some interest to our readers.

IN VIGILIA UNIUS APOSTOLI.

Ad Introitum: Ego autem sicut oliva fructificari in domo Domini.

COMMUNE UNIUS MARTYRIS PONTIFICIS.

*Missa "Statuit."**Ad Graduale*: . . . oleo sancto (*meo* omit.).*Ad Tractum*: *℟.* Quoniam . . . in benedictione . . .*℣.* Posuisti super caput.*Missa "Sacerdotes Dei."**Ad Offertorium*: . . . oleo sancto (*meo* omit.).

COMMUNE UNIUS MARTYRIS NON PONTIFICIS.

*Missa "Laetabitur."**Ad Offertorium*: . . . vitam petiit a te (*et* omit.) tribuisti . . .*Ad Communionem*: . . . Qui mihi ministrat . . . et ubi ego sum . . .

COMMUNE PLURIMORUM MARTYRUM, EXTRA TEMPUS PASCHALE.

*Missa "Intret."**Ad Graduale*: Gloriosus Deus in sanctis (*suis* omit.).

COMMUNE CONFESSORIS NON PONTIFICIS.

*Missa pro Abbatibus.**Ad Graduale*: Vitam petiit (*a te* omit.).*Ad Alleluia*: Justus ut palma florebit, et sicut cedrus (*Libani* omit.) multiplicabitur.

COMMUNE VIRGINIS ET MARTYRIS.

*Missa "Loquebar."**Ad Offertorium*: Afferentur Regi virgines (*post eam* omit.).*Missa "Dilexisti."**Ad Tractum*: *℟.* Adducentur in laetitia . .

COMMUNE NEC VIRGINIS NEC MARTYRIS.

*Missa "Cognovi."**Ad Introit*: . . . a mandatis tuis non me repellas . .*Ad Communionem*: . . . propterea unxit te Deus, Deus tuus (*oleo* etc. omit.).

COMMUNE PLURIM. MARTYRUM.

*Missa "Sapientiam."**Ad Alleluia*: *℟.* Justi epulentur . . . (*et* omit.) delectentur . .*Ad Offertorium*: Exsultabunt . . . in faucibus eorum (*alleluia* omit.).

COMMUNE VIRGINIS TANTUM.

*Missa "Vultum Tuum."**Ad Graduale*: Concupivit . . . Dominus (*Deus* omit.) tuus . .*Ad Tractum*: (*Quia concupivit Rex speciem tuam* omit.) Audi filia . . (ut supra in *Missa "Dilexisti."*)*Ad Communionem*: Simile est . . . inventa (*autem* omit.).

Chronicle and Comment.

It will not be without interest to refer here to the letters published last March in the *Catholic Union and Times*, of Philadelphia, concerning the real meaning of the Holy Father regarding the position of the choir. "X" maintained that there was no reason for adding to the difficulty of carrying out the provisions of the *Motu Proprio* by placing choir and organ-consoles in the sanctuary. He described in lively style the distraction of the congregation on beholding the choir-master wielding his bâton in full view, and distributing sheets to the singers. "Choir Singer" replied that the sanctuary choir was of the first necessity in carrying out the reformation of ecclesiastical music. We have not "Choir Singer's" letter in the text, but we gather what we here repeat from "X's" reply under date of March 23d.

"X" was perfectly right in his contention that the sanctuary choir was not a necessity, nor even a thing contemplated by the Holy Father. On the contrary, the *Motu Proprio* expressly commands that the singers shall be in a gallery, and adds that, if they appear to be too much in evidence, . . . "*siano difesi da cancelli*:" let them be hidden by screens. Of course, this clause of the document refers more particularly to the conditions of choirs in Italy. In most of the church edifices of the Renaissance type, the choir is placed in a little gallery overlooking the sanctuary, or in the transept. In some churches, as, for example, Sant' Ignazio, in Rome; this gallery is so low as to bring those singers who stand forward, in full view of the people. In days gone by, the singers took full advantage of such conditions, and sang with all the airs and graces of the Opera. Hence, the wish of the Holy Father that, in future no such opportunity for vain display shall be given.

The customs of other countries may here be examined with profit to ourselves. Take, for example, the Patriarchal Basilica of Venice, the Holy Father's own church, previous to his election, and where he carried out most of the ideas he now sets forth as Pope. There, the choir is in a gallery, in the South Transept. This gallery is large enough to admit of a good-sized organ and a choir of some twenty-five singers, boys and men. This arrangement is highly practical, as the choir-director can overlook the sanctuary; and the choir, whilst hidden, forms indeed *unum totum cum sacerdote*.

In Cologne Cathedral there is an arrangement similar to that of St. Marc's at Venice. The gallery or tribune is over the sacristy in the North Transept, overlooking the Canons' choir or sanctuary, close to the grand organ, and the singers are scarcely visible to the people. The director is indeed in sight, but his movements are not so noticeable as to prove a distraction to the congregation. This disposition of the choir might be realized in many of our American churches were it possible for us to sing without accompaniment. Still the organ

required for the accompaniment of the voices need not be a very large instrument. In contracts with organ-builders some such arrangement might be made as exists in many continental churches: namely, to have a small organ in the singers' gallery and a large one in the West End. Of course this would involve having two organists, which, in many parishes, would be regarded as an extravagant outlay.

In the great French cathedrals and parish churches the singers sit in the canonical choir, the lower tiers of stalls being reserved to them. The choir-director stands in the aisle of the choir and beats time in the way to which "X" very properly objects. This manner of placing the choir has subsisted in the great cathedral churches seized upon by the Anglican Establishment. The singers there stand or sit in the stalls, robed in cassock and surplice. The Catholic Hierarchy, upon its re-establishment in England, very laudably encouraged the revival of the ancient Catholic custom in the placing of the Scholae Cantorum. This custom, of course, goes straight back to primitive Christian times. In San Clemente and Santa Maria in Cosmide, in Rome, we find the ancient canonical choir running half way down the nave and separated from the place open to the public, by a marble chancel.

On the ground of antiquity, therefore "Choir Singer" may well defend the use of the sanctuary for the choir; and, in many respects, the spectacle of the white robed choir singing, whether under a visible director, as was certainly the case in the primitive Church, or without any visible leader, as is the case to-day, in the ideal church choir of the Protestant Cathedral of St. Paul, in London, is edifying and worthy of the Church in her solemn functions. Great also is the honest pride of mothers at beholding their little men in the dress of choristers. "A nice little soul, in a clean white stole," is a joy to behold.

Still, it would seem that, on the whole, and from the practical standpoint, the gallery were the best place for the choir; especially so, considering the example we have in the Sistine Chapel and the procedure at St. Peter's on all occasions when the Holy Father celebrates Mass in that basilica, to which "X" rightly calls attention in his second letter.

A Model program was rendered at the Solemn Mass, celebrated at St. Joseph's Church (East 87th St., New York City) on occasion of the investiture of the pastor, the Rev. Anthony Lammel, as Papal Chamberlain.

The music for the Ordinary of the Mass was as follows:

<i>Kyrie</i>	L. Ebner.
<i>Gloria</i>	L. Mitterer
<i>Credo, Sanctus, Benedictus, Agnus Dei</i>	L. Ebner.

The Proper of the Mass was sung in Gregorian Chant by men's voices only with the exception of the Offertory, which was composed especially for the occasion by Emil Reyl.

The numbers selected from Ebner's *Missa Solemnis*, Op. 50, were splendidly sung without any accompaniment. The "Gloria," from Fr. Mitterer's Mass, Op. 70, was accompanied by the organ. The excellence of this choice of music

and of the singing of the choir afford a brilliant proof of the refined taste and untiring zeal of Monsignor Lammel. Ever since his ordination he has worked for the propagation of good Church Music. For a number of years he was in charge of the Chancel Choir at St. Patrick's Cathedral; and at the same time, Chairman of the New York Branch of the American St. Cecilia Society. He is a member of the Archdiocesan Music Commission and a leading spirit in the Priests' Choir, an organization of priests in this city which has for its object the proper celebration of the Requiem Mass at the funeral of deceased members of the clergy.

We note with pleasure the ideal program of music reported by the Pittsburg Gazette as having been performed on occasion of the Dedication of the new Cathedral of St. Paul, in that city. The program of the Mass was as follows:

Processional, "*Angulare fundamentum*," Gregorian melody, sung by a special choir of sixty boys.

"*Ecce Sacerdos*," choir of men with organ J. Singenberger.

Introit, *Gradual*, *Alleluia* and *Communio*, sung by a choir of priests in the sanctuary.

Kyrie, *Gloria*, *Sanctus*, *Benedictus* and *Agnus*, from the Mass in honor of St. Nicholas, by Monsignor Franz Nekes, sung *a cappella* by the choir of 28 men in the loft.

Credo, 3d Gregorian melody, from the Vatican "*Kyrieale*."

Offertory "*Domine Deus*," by the men *a cappella* Stehle

Recessional, "*To Christ, the Prince of Peace*," choir of boys.

At Vespers, the antiphons were sung by the choir of priests in the sanctuary; who also alternated with choir of men in the loft, in singing the psalms. In the hymn, "*Coelestis Urbis*," the alternate verses were sung by the men to a figured setting by Hamm. In the *Magnificat*, the alternate verses were sung by the men, in falso-bordone by Viadana.

At the Benediction of the Blessed Sacrament, the men sang *a cappella*:

O quam amabilis Fr. L. Bonvin, S. J.

Tantum ergo Fr. M. Haller.

The *Te Deum* was sung alternately by the choir in the sanctuary, and the choir in the loft.

We give so much space to the notice of this program, because we believe it is one which fearlessly aimed at the ideal. Many a choir of equal or superior strength would have disdained the liturgical note which is here so prominent. Great credit is due not only to the authorities who foster the growth of the liturgical tradition in the city of Pittsburg, but to the organist and choirmaster, Mr. J. OTTEN, who so intelligently carried out the wishes of the authorities.

From Brooklyn comes the news of the concert performance projected by the Brooklyn Choral Society, under the direction of Mr. T. Bath Glasson. The work selected for performance is Dvorak's "*St. Ludmilla*," an oratorio for soli, chorus and orchestra. This will be the first performance of the work in Greater New York. The soloists will be Mrs. Josephine Coulthard-Neuss, Mrs. Ada Soder-Hueck, Mr. Edward Barrow and Mr. Tom Daniel. The chorus will number 150 selected voices; and the orchestra 50 artists of the New Symphony Orchestra of Brooklyn.

We shall gladly welcome notices of concerts of sacred music. We trust also that choirmasters will favor us with reports of their work calculated to encourage others in the introduction of the reformation in liturgical music required by the *Motu Proprio*.

Letter to the Editor.

To the Editor of CHURCH MUSIC.

Sir:

Kindly allow me to express an opinion concerning the Gregorian harmonizations lately published by the Rev. Leo Manzetti. I refer particularly to his Requiem¹ and his Kyriale.²

In these works of the gifted young music-director of the Cincinnati Cathedral, we find an example of sober and pure writing together with great fidelity to the modes and a correct application of the fundamental principles of rhythm. The first quality we expected to find; but the latter two are, alas, still rare in those who undertake works of this sort, and therefore come to us in this case as a pleasant surprise. Much discussion has been carried on at various times concerning the introduction of certain sharps into the parts accompanying the gregorian melodies, and even into the melodies themselves. Some have held that, as Palestrina, Lassus and other masters of the Italian and Netherlandish schools introduced a major chord in the cadence of a minor mode, it might be permitted to do so at the present day. The answer must be that, as that very practice was once a cause of the corruption of the gregorian melodies, it may be the same again. For, if it be legitimate to introduce into the accompanying parts, notes which are foreign to the scale or mode of the melody, why should it not be accounted equally legitimate to introduce them also into the melody itself? What is sauce for the goose is sauce for the gander. What, indeed, would be thought of a composer who accompanied a modern chromatic melody with stiffly diatonic chords? A lover cannot wear a monk's habit: neither can a hermit don that of a harlequin. Father Manzetti is therefore much to be commended for his strict fidelity to the principle of diatonicity in the parts that he assigns to the support of the melodies. A much more important and excellent feature of Father Manzetti's work is his manner of treating the rhythm of the gregorian melodies. Starting out with the principle which all admit: that the chords should mark the musical accents of the melody (whether syllabic or florid) Father Manzetti evidently assumes that these musical accents are not necessarily to be coincident with the accents of the text; or, in other words, that the tonic accent of the words is free, and may or may not coincide with the musical accent. Hence, we find our author placing a chord immediately after the syllable bearing the tonic accent; and in many cases, the tonic accent will be found between two strong chords. The result may surprise the young student unaccustomed to the freedom of rhythm necessary to the higher forms of composition. We have here,

The above letter was received just too late for insertion in the September number of CHURCH MUSIC.

¹Published by the author.

²J. Fischer & Bro., New York.

however, only an example of a perfectly legitimate use of syncopation, or, to speak more correctly, of contracted rhythm. Comparing, for example, the opening lines of the "Dies Irae," as harmonized by Father Manzetti, with the passage: ". . in a lowly manger lieth," of the aria "Mighty Lord," in Bach's Christmas Oratorio, we find in each case an effect of rhythm displacing the tonic accent from the strong beat, but as pleasing as it is free. And how often do we not find instances of this freedom of rhythm in the hymns of the Church, wherein the tonic accent is often quite independent of the metrical accent. In the familiar lines of the "O Salutaris," do we not find the tonic accent asserting its independence from the metrical accent in the words *Bella premunt* and *Nobis donet*? And who shall doubt of the wisdom of Praetorius in placing the tonic accent on the so-called weak beats of the measure, at several points of his beautiful setting of the lines: "Es ist ein Ros' entsprungen"? Or, again, will any one find fault with Palestrina in his arrangement of the syllables in his fine five-part motetts on the Cantic of Canticles? Yet we find him singing, for example,

I	2	3		$\overbrace{1\ 2\ 3}$	3		I	2	3		$\overbrace{1\ 2\ 3}$		$\overbrace{1\ 2\ 3}$		$\overbrace{1\ 2\ 3}$		I	
Quam	pulchrae			sunt	mam-		mae	tu-			ae,		soror		me-		a spon-	sa, etc.

We have therefore no hesitation in saying that we find in Father Manzetti's work a certain fine savour of the best classical music, and that, in the analysis, this appears to be due chiefly to the severity, on the one hand, of his diatonic accompanying parts, and, on the other, to the lightness and grace of his rhythm. And these positive qualities compensate in our estimation for certain minor defects, such as the lack of repose which is noticeable here and there, and which results doubtless, from a too scrupulous effort on the part of our author to provide a fresh chord for each accent; and, if we may say so, a certain harshness in some of his harmonic progressions. But these are minor defects, as we have said, which do not result from principles adopted of set purpose, and which will surely not appear in the future works of the gifted young master. A word of praise must here be added, for the moderation of his preface to the Kyriale. Father Manzetti frankly disclaims the merit of having solved the many difficult questions which must arise in the performance of his difficult task. He declares himself to be simply an experimenter, an explorer who is endeavoring in his own way to break ground for the cultivation of a hitherto almost unexplored region. He expects others to profit in one way or another by his unavoidable mistakes. In his new manner of conceiving of musical rhythm in its relations to grammatical accent, Father Manzetti is not alone. He is, in fact, but adopting the principles of the Solesmes school, so ably set forth by Dom A. Mocquereau, and following the example set by Mr. Giulio Bas in his well known *Repertorio Gregoriano*. That he should have ventured on so perilous an undertaking as that of breaking with the heretofore firmly entrenched tradition of placing the tonic accent always on the down beat (let come what may) and should have come off so well, is enough to inspire us with confidence as to his ability and hope as to his future works.

I am, Sir,

NORMAN HOLLY.

Dunwoodie Seminary.

The Oratorio.

FATHER HARTMANN, O. F. M.

A Modern Composer in Friar's Garb.*



WITH singular thoughts floating through the mind we waited to see Father Hartmann, in the plain little parlor of the Rectory of the Franciscan Fathers in West 31st St., New York. His name was known to us as that of a member of the Franciscan Order and a composer of church music, and we had also heard that he was the writer of two modest works mentioned in the catalogue of the German Caecilian Society. From time to time it had been briefly announced in the American newspapers that he had composed an oratorio. Everybody knows, however, that one thing is necessary in order to become recognized and appreciated on this side of the water. Father Hartmann realized this necessity and therefore came himself to New York, not only to let the American people know him personally, but also to preach to them through public performances of his works. May God bless his purpose

and enable him to accomplish his desire!

Father Hartmann is descended from an ancient German family of rank, and his name, before he entered the Order of St. Francis, was Paul Eugen Joseph von an der Lan-Hochbrunn. He was born in the Tyrol in 1863. There the boy grew up in the midst of the most picturesque surroundings, drinking in the beauties of nature with the air he breathed, among a people who are Catholic, heart and soul, and whose life from the cradle to the grave is identical with that of the Church. This happy combination of beautiful nature with its influence on the spiritual side of humanity, mingled with the elevating atmosphere of the Church, has brought forth a rich array of talent and genius. It has produced in that little Tyrolean corner many poets, painters, musicians and

*The illustration accompanying this article is reproduced from a photograph which we owe to the courtesy of Dr. N. D. Clements, business manager to Father Hartmann.

sculptors. But their subjects, their ideals were inspired by another world, to them the highest and holiest, viz.: the life of Our Lord, His sweet Mother and the Saints, wherein terrestrial love finds its finest expression and is interpreted with all the purity of lofty Christian sentiment.

It is consequently not to be wondered at that Father Hartmann felt drawn to the study of Theology instead of following in the footsteps of his forefathers, who had held high positions in affairs of state. He also went deeply into the study of music. When he was sixteen years of age, he entered the Order of Franciscan Friars, by whom his musical talent was intelligently fostered. In his twenty-third year he became a priest, and subsequently was appointed organist and choir-master at various places. In 1894, he was made organist of the Basilica of the Holy Sepulchre at Jerusalem, and one year later was transferred to the famous Ara Coeli in Rome. Later he held the position, for several years, of Director of the Scuola Musicale Co-operativa, where his successor was Mascagni. He remained in Rome until 1906. These ten years gave Father Hartmann a magnificent opportunity to develop his musical gifts to the fullest extent. As from time immemorial, the Eternal City has always done her utmost to foster the growth of every artistic and spiritually-minded nature, so Father Hartmann was inspired to create, while there, that great oratorio, that brought him fame and honor: honors, orders and titles, the list of which would almost fill a page.

With some hesitation, we followed the invitation of the attendant Brother to go to Father Hartmann's room. But the hearty welcome, the simple, plain manner, which distinguishes every person of gentle blood, takes the visitor quite by storm. He is indeed an interesting personality, this monk in his brown Friar's gown. A stately and vigorous form, but with humility and goodness of heart expressed in his calm attitude. He only becomes animated when speaking of his artistic views. To understand the man and his work, one must see him in his garb of simplicity, see him in the modest apartment which would appear almost wretched even to the eyes of one of our workmen. There is no tuneful color-harmony of rugs, curtains or draperies, no suggestive pictures or objects of art, no grand piano picturesquely placed in a corner; in fact, none of those accessories which small souls believe necessary to the creation of a great work, and by whom we are sometimes reminded that "the mountains labored, and forth came a mouse."

Thus, in surroundings similar to those in which we found him, destitute of all luxury and poor as his Lord and Master, Father Hartmann has produced his stupendous works. Not encumbered with mundane cares, a greater intensity and depth was consequently developed; a force which has resulted in that wonderful and harmonious alliance between text and musical expression and that truth and sincerity which has been recognized and praised by the most famous critics in Europe. After a performance of his "St. Francis" in Vienna, a critic of the first rank wrote as follows:

"The audience was moved to a most devout frame of mind. The ethical meaning of the work penetrated so deeply into the souls of the hearers that there was no chance for aesthetical philosophies. Father Hartmann's ideal is to express in his music all the fervor he feels in his heart; he is transported far away from earthly spheres."

And Cathedral-Capellmeister Engelhard in Regensburg said that

"He preaches the word (musical) like one who has something to reveal, and he has the power to captivate the listener; in short, the spirit of a strong and masterful personality has appeared among us. The style of his oratorio "Petrus" is most clearly religious"..... he is even incomprehensible and a stumbling-block to many hyper-moderns."

This is indeed easy to believe at the present time when taste in art is so exactly contrary to the spirit from which Father Hartmann gathers his strength, and his inspiration: the spirit of meditative introspection and renunciation. Therein lies, however, the secret of his success. Thousands of believers and unbelievers in Vienna, St. Petersburg and Rome and other centres of culture, in the old world, have listened with quite new emotions to his musical revelations. As once, that other monk, Father Lacordaire saw peasants and savants, kings and beggars gather around his pulpit, so, to-day, the *blasé* musical world of Europe listens to the sermons preached in melody by this poor Franciscan; the sermon which tells of the apostasy of Peter, his repentance and atonement; of St. Francis' exterior poverty and renunciation, and the rich inner peace of his soul; and lastly this friar with the sweetest and most solemn sounds shows us the love of the Man-Christ at His Last Supper, and His sacrifice for us by His death upon the Cross. No one can say into how many hearts the influence of these music-sermons has entered; hearts that, perhaps, would otherwise have remained forever closed! Here is then, a true Apostle, holy in his aim, holy in his ways and means!

As to his methods, one must remember in judging of Father Hartmann's compositions that with him the musical form is not the aim but the vehicle by which he brings the religious idea nearer to his listeners. C. Boehm puts forth this opinion in an excellent booklet about the composer, and quotes a remark of Gluck, who said that, "when composing his operas, he endeavored to forget, above all else, that he was a musician."

"Therefore it may be assumed that Father Hartmann chooses those musical forms that seem to him best adapted to express the feelings and sentiments he wishes to convey to his hearers."

After all that has been related in regard to Father Hartmann's compositions one may perhaps imagine that in his oratorios one will hear music in the style of Palestrina or of the Gregorian Vespers. But the foremost critics of the old world have rendered a reassuring verdict. The celebrated and much-feared critic, Dr. Hanslick, who prefers Father Hartmann's "St. Francis" to Tinel's says that Hartmann does not borrow from any other composer and also:— "upon this basis the composer has built up, step by step, a monumental edifice with single-handed strength; in doing this he has had the most powerful means at his command; viz., clever use of the best resources of modern technique and embodiment of the finest artistic effects."

His marvelous gift for original instrumentation has been repeatedly remarked upon. He knows how to call forth the most wonderful tone-effects from the orchestra.

In closing we may quote the opinion of Dr. von Kralik, the art-historian, who appropriately characterizes Father Hartmann's work when he says:—

"The way in which Father Hartmann is following the school founded by Liszt in his oratorios, is entirely fitting. The fact is clear that the problem has been solved. A modern form of oratorio music has been developed, that differs from every old-time model. The possibilities of music are now at the zenith of their power."

One of Father Hartmann's greatest oratorios is "The Last Supper," dedicated to William II. of Germany, in recognition of which the Emperor presented him with a complete edition of Bach's works.

We have endeavored, in this brief sketch, to introduce Father Hartmann and his works to our readers—who are faithful Catholics—and to bring nearer to them, from our standpoint the view from which alone he may be understood—and wishes to be understood. Those to whom this is not clear may read once more the opinions we have quoted from distinguished critics, or may listen to the music of this humble priest, or see him in his modest cell-like home.

Sustained by his brilliant gifts, honored by persons in power, recognized by the greatest ones in the artistic world, he has not at any time asked for dispensations or favors "*to have more free swing*", but has remained in poverty and humility an obedient son of St. Francis; a worthy son of that noble saint whose example he emulates in the expression of his poetic sentiment, and, in his harmonic perception of all that is beautiful in nature and humanity. We have to-day, many indeed, who compose and who flutter butterfly-fashion about the world. In regard to them one is led to think of the words of Horace:

"Nescio quid meditans nugarum, totus in illis"

(Meditating, I know not what vain things, and wholly immersed therein.)

No, to them he does not belong. The revelation of art comes to him from purer sources. In solitude and in calm self-renunciation he can exclaim with Tasso in exile at Monte Casino:

"Nobil porto del mondo e di fortuna,

Di sacri e dolci studi alta quiete;

Silenzi amici e chiostre e liete,

La dove ha l'ora, e l'ombra occulta a bruna.

(What noble thoughts this holy shrine inspires,

With solitude and deepest silence blest,

Where friendly muses fan, the sacred fires

Of study, prayer; and give the exile rest.)

His latest work "The Death of Christ," which will shortly appear, is considered by Father Hartmann his best work. We have the pleasure and the honor of presenting to our readers the following communication from him regarding it, and written by him expressly for "CHURCH MUSIC."

CONCERNING MY ORATORIO, "THE DEATH OF CHRIST."

IT was on the 20th day of June, 1905, that Cardinal Macchi, handed me a portrait of Pope Pius X. bearing the following dedication:

"Dilecto filio Patri Hartmann, Ordinis Minorum Franciscanum, grati animi et benevolentiae Nostrae pignus Apostolicam Benedictionem ex animo imperimus Pius PP. X." I need hardly state how gratifying was this distinction

which resulted from my having previously presented to the Holy Father a copy of the score of my oratorio, "The Last Supper;" it became immediately a stimulus to fresh creative efforts.

I can interest myself only in subjects which penetrate me thoroughly and of which I am convinced that they are, from some point of view or other, the highest and most exalted. Thus I composed for the year of Jubilee, 1900, my "*Saint Peter*," as the glorification of the Papacy; "*Saint Francis*," in honor of the revered founder of my order; "*The Last Supper*," as the sublimest miracle of love; and thus, also, have I composed "*The Death of Christ*," as the most thrilling drama in the world's history.

The first performance in Wuerzburg of my "*Last Supper*" was attended by such complete success that there was no need for me to depart from my self-created model, but all that remained to do was to let that model sink deeper and deeper into my soul, and by a complete amalgamation to become, as it were, a part of it. In order to accomplish this successfully, I am compelled constantly to warn and remind myself that the work which I am now writing is to be my last, my testament, and that I must give myself up to it wholly and without reserve, if I am to attain a certain degree of self-satisfaction, a mental condition always calling for sacrifice.

And now as to my work. The material for the oratorio "*The Death of Christ*" had for a long time, occupied my mind in such a manner that, contrary to the usual procedure, I carried the text, without assistance or suggestions from others, almost ready for the press in my head. Like "*The Last Supper*" the work was to be divided into two parts. First part: CHRIST AND THE JEWS, OR THE HUMILIATIONS OF OUR LORD ON THE CROSS; second part: CHRIST AND THE CHRISTIANS, OR OUR LORD'S TESTAMENT.

The music is not intended to dazzle by its technic which might withdraw the listener from the subject, but rather to influence him by its interior contents and by the avoidance of anything "purely musical" and not dependent on the subject. It should be "*program music*" in the best sense of the term. I hope I have succeeded in producing such a work. While I firmly believe that it deserves a hearing, I ask to have for listeners not a *blasé* concert audience, intent on amusing itself and unable to take any pleasure save in concert and theatre effects, but listeners who have familiarized themselves with the text and are able to enter sympathetically into the stupendous drama of Calvary. Whoever seeks for entertainment will be disappointed and suffer "*ennui*," but a person of feeling, desirous of spending an hour of serious edification through the musical art, will, I hope, not go home altogether dissatisfied. A noisy, purely outward success is a result I cheerfully forego.

This oratorio is composed for the following solo parts:

The Narrator: soprano

A Mystical Voice: contralto

Christ: baritone

and *Gemas*: bass (only in the first part, and from the midst of the chorus).

Christ (baritone) always sings with simple organ accompaniment, intended to symbolize that which is most exalted, divested of all worldliness, and written

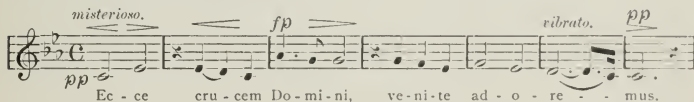
in the manner of the ancient Church modes, but with a moderate use of chromatic tones. The "*Popule Meus*" is set to melodies taken directly from the Gregorian chant, mainly from the regular "*Benedicamus*" of Sunday. The artist who takes the part of Christ is to remain, during the performance, invisible to the audience, and stand near the organ. It is repugnant to my religious feelings to bring out Christ as a soloist in a frock-coat before a concert audience. In like manner the bass, who has only a trifle to sing in the first part, is to remain true to his function of Gesmas, the robber who was crucified on the left hand of Our Lord, and must be concealed from the public gaze; for, to present the impersonation of crime openly before an audience is, for obvious reasons, equally repugnant. Besides the soloists the work calls for a large double chorus, part male and part female; and, finally, a large orchestra, including an organ, harps and, at the death of Our Lord, in the second part, a tam-tam.

Like the "*Popule Meus*," the antiphonic chorus "*Agios*" for eight mixed voices in the first part, and the "*Vexilla Regis*" in the second were composed with the help of musical motives derived from the Gregorian chant.

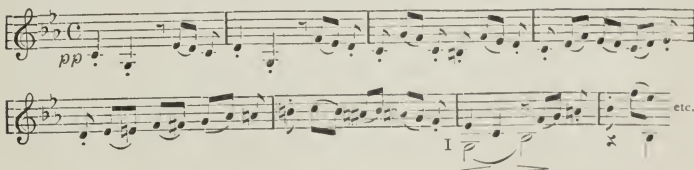
Here follows an analysis of the work.

FIRST PART.

Adagio, in C minor. The tympani starts a soft trill on the C, the first horn soon after gives out the fifth, G, and thus paves the way for the chord of *A minor* after which the clarinets and bassoons play a few chords of a quiet character which close with G and its fifth, D, the final-tones being re-inforced by the horns and tympani but with the softest pianissimo. Forthwith resounds, pianissimo, as if from another world, by means of the Mystical Voice, a churchlike theme: it is the principal *motif*.

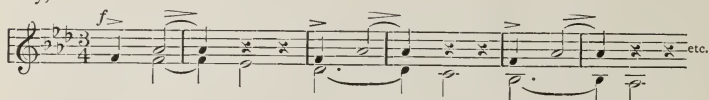


This is taken up by a single violoncello, and the violins *con sordino* begin the secondary theme which, clothed in its coloring of contrapuntal treatment is contending with the principal *motif* for the mastery.



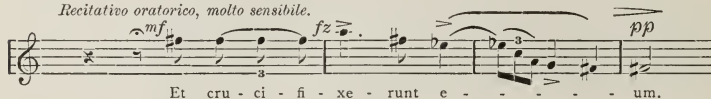
After the Mystical Voice has thus made the situation clear, the orchestral prelude properly speaking, with the motives aforementioned is performed. Constantly increasing and gathering forces, somewhat like a double fugue, the second theme seems on the point of crushing the first (it is in *A flat minor*); but the first,

strengthened by thirds in the bass and later by thirds in the upper voices, reasserts itself until finally it is again driven back (*E minor*). But now it makes a vigorous rally,



until finally it has wrested the victory; this is celebrated by the whole chorus singing, with accompanying organ and orchestra, fortissimo, the "*Ecce Crusem Domini*." Then an orchestral crash upon the chord of the augmented sixth on C, with a diminishing roll of the tympani. A terrifying shriek of the Narrator announces to us the Tragedy of Golgotha and vividly presents the scene to our minds.

Recitativo oratorio, molto sensibile.



In various forms—here abridged, there prolonged—the orchestra treats the theme contrapuntally with increased energy, while the Narrator, on her part, announces, in long-drawn notes, the great humiliation of Christ: "*Ecce cum iniquis reputatus est*." This is followed by the introductory harmonies, but this time in the major mode. In the midst of the ignominy thus endured by Our Lord, there is now heard that Mystical Voice which, by means of faith, teaches us to recognize singing, with accompanying organ and orchestra, fortissimo, the "*Ecce Crusem* in the Sufferer on the Cross the Son of God. Just as, in the "St. Peter" oratorio, Peter answers Our Lord's question: *Vos autem, quem me esse dicitis?* by the declaration, "*Tu es Christus, Filius Dei vivi*," so now the Mystical Voice exclaims: "*Christe Fili Dei vivi*," and simultaneously we hear the faith-motif from "St. Peter,"



but with the addition of his consciousness of sin: "*Miserere mei secundum magnam misericordiam tuam*," from the 50th Psalm. At these words the entire chorus joins in, *unisono* and with constantly increasing energy. The orchestra gradually becomes calm again, and the basses, while the syncopated C of the horns still resounds, play pianissimo the serious principal *motif* No. 1, thus bringing the introductory number of the entire work to a solemn but calm conclusion.

No. 2.

With this number the action proper of the oratorio begins. We are on Mt. Calvary under Our Lord's cross. A short orchestral prelude, *largetto*, transports us into the requisite mental mood. And now the Narrator speaks: "*Praeter-*

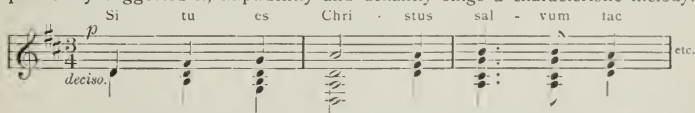
euntes autem," etc., whereupon the chorus sings with energy the "*Vah, qui destruis.*" This chorus in *D minor* ends, after the old church style, but with irony, as a *più lento* in *A major*. A powerful orchestra, after a few vigorous strokes, depicts as it were *al fresco*, the "*descende de cruce*" whereupon the organ quietly brings the Christ *motif* of ascending triads characterizing the Divinity, as had been done before in "St. Peter" and "The Last Supper." In a *grave, G minor, 3/2 measure*, Christ utters, in the ancient church tones treated in modern style, his plaint as found in the pathetic Office of Good Friday: "*Popule meus,* etc."

The Mystical Voice hereupon renews its plea for mercy, then the faithful sing the "*Agios,*" in a double chorus for eight voices *a capella*, following in the main the *Impropéria*. Now occurs the first increase in the various stages of humiliation endured by Our Lord on the cross.

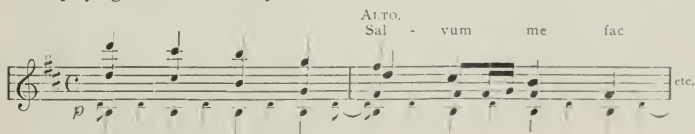
Not only the passers-by but also the high-priests, the scribes and seniors now mock him. Then a male chorus in *C minor, allegro agitato* with the words: "*Alios salvos fecit.*" The middle section of this chorus introduces the royal *motif* with horns and trumpets which is followed by the "*descendat de cruce*" characterized by flutes, clarinets and violins, in descending chromatic sequences. The crucifixion *motif* sounds forth and leads into major, to the words: "*Confidit in Deo,*" dying away in diatonic chord-successions: "*Filius Dei sum.*" The transitional *Leitmotif* now takes us to the organ. Accompanied by the latter, Christ breaks forth into the thrilling lament: "*Et tu me tradisti principibus sacerdotum, popule meus,* etc."

The Mystical Voice again volunteers to mediate between faithful mankind and Christ: "*secundum magnam misericordiam,* etc." She is joined, by a double chorus for eight voices singing, a half-tone higher than before, viz. in *G sharp minor*, the "*Agios.*"

Now follows the second stage in the humiliations of Our Lord on the cross. Even one of those crucified with Him, the left-hand robber, scoffed at Jesus. In an *allegro deciso* Gesmas, to whom the orchestra, like a principle of evil, has previously suggested it, impudently and defiantly sings a characteristic melody.



Now the orchestra softly leads over into an *andantino* in which the Mystical Voice as a good principle expressively sings almost the same words, "*salvum me fac,*" while actuated by the greatest possible confidence in the infinite kindness of the Saviour. The contralto solo is suggestively introduced by the treble woodwind playing in free canon style.



Then the Crucifixion *motif* resounds, and directly we hear the soldiers who crucified the Lord wrangle, in an *allegro*, for the garments, especially for the seamless coat.

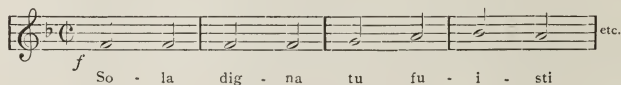
After a sad and melancholy *motif*



the organ again entones the Christ *motif* and Christ with acutest feeling sings "Quid ultra debui facere tibi, etc." whereupon the eight-voiced double chorus sings, again a half-tone higher, the "Agiós" and thus concludes the number.

No. 3.

Allegro maestoso $\text{♩} = 72$, *alla breve* measure, *F major*. This is a massive Gregorian chorus concluding Part I. It is to be rendered very *marcato* and is intended to celebrate in song the dignity and sublimity of the Cross. The text is taken from the liturgical hymn "*Crux fidelis*." With the stanza "*Sola digna tu fuisti*," etc.



this number closes; and so does the first part of the oratorio.

SECOND PART.

No. 4.

Adagio $\text{♩} = 60$, in *A-flat major*, $4/2$ measure. Horns and trumpets reinforced by trombones play the principal *motif* which is taken from the Gregorian chant:



It is the *motif* "*Vexilla Regis*," followed by a brilliant *allegro* which indicates the fluttering of the royal banner in the breeze. The male chorus singing *fortissimo* gives utterance (in unison) to the words of the "*Vexilla Regis*." Thereupon the clouds separate so to speak, in parts, and in the rays of the sun the Mystical Voice, accompanied only by divided and muted violins and harps playing light triplets of eighth notes, sings "*O Crux benedicta*." Again we hear the first *motif*: "*Fulget crucis mysterium*" with the agitated *allegro*. Alternately the male chorus and the

full mixed chorus sing the stanzas "Vexilla" and "O Crux, ave spes unica." After the *allegro con brio* ($\text{♩} = 92$), has received a last increase of vehemence, we hear once more the Mystical Voice which, conjoined to the chorus, ends peacefully in an "Ave."

No. 5.

Here we have the action proper of the second part. It begins with solos (recitatives) and choruses. After a short prelude the soprano and contralto sing the two first stanzas of the *Stabat Mater* with the orchestra playing a contrapuntal accompaniment (in canon of the octave).

ALTO SOLO.

mf Sta - bat ma - ter.....

SOPRANO SOLO.

mf Sta - bat ma - ter etc.

In the second stanza the canon is inverted. Throughout, an unspeakably sad mood pervades the music and represents the Mother of Christ standing under the cross. Thereupon the Narrator announces that Jesus, on beholding His Mother, and the beloved disciple, spoke to the former. Intoning the Christ *motif*, the organ begins to play with increased power and in solemn accents. Christ sings, *molto espressivo*: "Mulier, ecce filius tuus," whereupon a male chorus sings, without accompaniment, a Gregorian hymn of two stanzas, touching in its ardent fervor, addressed to Mary.

And now Christ again speaks and turning to John, He sings with increased feeling: *Ecce mater tua!* This is His last testament: now He may die in peace on His cross. Before death itself is enacted a female chorus sings a hymn to the Mother of Christ, composed in conformity with the preceding male chorus. Thus, through John, all Christians receive in Mary a mother.

A plaintive violoncello solo, *con sordino*, in recitative and *molto espressivo*

Adagio ($\text{♩} = 63$)

mf etc.

introduces the death of Christ: the roll of the tympani *pianissimo* with subdued horns and trombones supplies an awful coloring for the "*Et tenebre factae sunt.*"

p etc.

Of a sudden the entire orchestra rises to an onset of gigantic force:



"*Et obscuratus est sol, et velum templi scissum est medium*". (And the sun was darkened and the veil of the temple was rent in twain). A powerful, extremely short, staccato stroke of the tam-tam—and the entire musical structure dissolves into a *pianissimo*. A few strokes of the tympani in the minor third *a-c*, a slight pause, and the plaintive violoncello solo resounds anew but gradually leads to the last words of Our Lord: "*Pater, in manus tuas commendo spiritum meum*" (Father, into Thy hands I commend my spirit) which are to be sung with the deepest feeling. "*In manus tuas*," the last cry, is to be done in the softest *pianissimo* (ppp) and *mezza voce* in the half-cadence: the remainder, without any accompaniment whatever. Then follows an *A minor* chord with muted and divided violins and harps which soar aloft, as in "Saint Peter" at the words "*Et in coelis*," and again at the death of "St. Francis." Like a gentle breath resounds the word of the Narrator who recites, on the fifth: "*Et haec dicens expiravit*." A half-choir of male voices then sings, likewise in *mezza voce*, in peaceful chords: "*Vere Filius Dei erat iste*;" the previous passage in *A minor* is now transformed into *A major*, which is accompanied by an almost inaudible stroke of the tam-tam, giving thus a glimmer of the Life Eternal.

At the close of this number the full chorus sings, as Finale, a "choral" similar to the two previous ones (for male and female choirs) to the words "*Amor meus crucifixus*." The text is *Psalm 116* (*Laudate Dominum omnes gentes*). Beginning with the first introductory theme (brass and tympani) it develops itself to its fullest power and ends in a psalm-tone of free invention. The psalm is chanted *fortissimo* and in unison, while the orchestra plays in quadruple counterpoint other psalm-tones likewise of free invention. By means of an interlude the psalm is led into *A major*, in which key a strict fugue is intoned.



After this fugue the psalm-tone reappears; and, in a solemn *fortissimo* concludes the work in stately fashion.

DR. P. HARTMANN, VON AN DER LAN-HOCHBRUNN, O. F. M.

* * *

The Editor has the satisfaction of adding to the highly interesting explanations of the Reverend composer the announcement, made by Father Hartmann himself, that one of his oratorios will be performed towards the beginning of December by a large choir with corresponding orchestra. We need hardly say that this musical event is viewed in many circles with a pleasant excitement of expectation.

Publications Reviewed.

MITTERER, IGN.: Op. 141 *Missa* in hon. S. Nominis Mariae. For two-part male chorus with organ accompaniment.¹ Score, .60. Voice parts, .25.

The publishers are to be congratulated upon adding Mitterer's Mass Op. 141 to their catalogue. I consider it a step in the right direction. Very few, if any, male church choirs are large enough to possess the volume required by a regular four-part Mass, whereas four or six voices are sufficient to give excellent rendering to a two-part composition in which the voices for the most part answer each other; an occasional three or four part harmony being introduced in soft passages and liberal use being made of full unison passages to give brilliancy. Such compositions, provided the themes be not commonplace, but noble as well as melodious, and if the organ accompaniment adds variety as well as fulness by the use of interesting harmonies and independence of design, would be often more desirable than a Mass written throughout in four parts with the almost inevitable result of heaviness. Mitterer's Mass in honor of the Holy Name of Mary is entirely and very successfully written on the lines described, and which, if I am not mistaken, were first traced by Perosi in his *Missa* "Te Deum." Let us have a moderate supply of such compositions and the difficulties of the *Motu Proprio* will quickly vanish.

JOHN B. YOUNG, S. J.

RAVANELLO, ORESTE: Op. 83 *Messa Solenne* (No. XVIIa) in honor of St. Orestes, Martyr of Tyana, for three male voices with organ accompaniment.² Score, .80. Voice parts, .75.

Unquestionably one of the best Masses for three male voices which of late have been published. Throughout the entire work the master-musician is seen; the thematic work is superb. Singers and organists will find much pleasure studying this opus of Ravanello's.

E. J. BIEDERMANN.

RAVANELLO, ORESTE. Op. 84 *Psalmodia Vespertina* in Festis B. M. V. per annum cum quatuor Antiphonis B. M. V. tribus vocibus aequalibus Organo vel harmonio ad lib.³

Op. 84b. Four Antiphons to the B. V. M. for three male voices with organ ad lib.⁴ (Excerpt from Vespers.)

Oreste Ravanello, the well known Italian composer, has given us a very practical and dignified setting of the Vespers for the feasts of the Blessed Virgin throughout the year. It is scored for two tenors and one bass, with organ accompaniment. Under the title, *Psalmodia Vespertina*, the author gives us the antiphons and psalms to be found in the "Common" for the feasts of the Blessed Virgin in the *Liber Usualis*. The antiphons are to be sung in unison with organ accompaniment. The psalms are treated in alternate verses in *falso-bordone*, with organ *ad libitum*, and plainsong in unison with organ. The hymn "*Ave Maris*

^{1 2 3 4} J. Fischer & Bro., New York.

Stella" is given in an original setting for the three voices mentioned above, with organ accompaniment and interludes for the organ *solo*. The *Magnificat*, like the psalms, is set to *falso-bordone* and plainsong. The "*Alma Redemptoris*," "*Ave Regina*," "*Regina Coeli*" and "*Salve Regina*" are set to finely written original music; the last number consisting of *falso-bordone* phrases down to the words "O clemens," from which point it proceeds in free polyphonic style to the end. For newly formed liturgical choirs nothing more satisfying has been offered in years than this simple work of Ravello's. Whereas, for well-trained male choruses it will be found capable of yielding exquisite effects.

NORMAN HOLLY.

DETHIER, EMILE: Mass in honor of St. Ignatius. For three male voices with organ accompaniment.⁵ Score, .80. Voice parts, .75.

This work tends to show that, to a musician possessing the technique of his art, the bounds marked out by a diocesan music commission are not a drawback, but, on the contrary, a help to his inspiration. For such regulations do but show him clearly what he is called upon to do; and he has no difficulty in conforming himself to them, for they appeal to him as being rational and denoting the artistic sense of those who urged them.

Emile Dethier's Mass is another beautiful example of church music according to the ideas formulated by the authorities. It is perfect in form and in harmony with its grand ideal. But above all it is truly devotional; one feels that the text inspired the musician and that his science is merely a means of expression, and not the vain exhibition of the skill of a pedant. His melodies have the accent of piety and the power of eloquence. They inspire devotion and make us feel more deeply those sentiments which are within us.

Organists and choirmasters will find here materials worthy of their talent.

G. BURTON.

Publications Received.

THEORETICAL.

- BIRKLE, P. SUITBERT, O. S. B. Der Choral das Ideal der katholischen Kirchenmusik. ("Styria:" Graz, Austria.) 327 pages, bound.....\$1.25
- WAGNER, PIERRE, DR. Origine et Développement du Chant Liturgique Jusqu'à la fin du moyen âge. Traduit par l'Allemand par l'Abbé Bour. (Desclée, Lefebvre & Cie., Tournai.) 338 pages..... 1.25
- MITTERER, IGN. Scuola Pratica di Canto Chorale specialmente per l'educazione dei cordi da Chiesa e par uso degli istituti e Scuole Magistrali di I. Mitterer. Traduzione dal Tedesco di Guiseppe Terabugio Op. 69. (H. Pawelek-Regensburg.) 172 pages 1.40
- BENEDIKTINERINNEN VON STANBROOK. Lehrbuch des Choral-Gesanges. Deutsche Ausgabe von H. Bewerunge. (Schwann-Düsseldorf.) 109 pages, bound..... 0.90

⁵J. Fischer & Bro., New York.

- WEINMANN, DR. KARL. Hymnarium Parisiense. Das Hymnar der Zisterzienser-Abtei Pairis im Elsass. Aus zwei Codices des 12 und 13. Jahrhunderts herausgegeben und kommentiert. (H. Pawelek-Regensburg.) 74 pages 1.40

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Score, \$0.15; Voice-parts, 0.15
- MITTERER, IGN. Op. 140. Fasc. I. Cantus in hebdomada sancta; for four male voices.
Score, \$0.70; Voice-parts, 0.50
- PILLAND, J. Op. 53. Litanie lauretanae; for four mixed voices with organ acc.
Score, \$0.65; Voice-parts, 0.30
- THIELIN, P. H. Op. 164. 3 Ave Maria; for four male voices.
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